THE HUMAN RELATIONS SERIES OF

FILMS

COMMISSION ON HUMAN RELATIONS
PROGRESSIVE EDUCATION ASSOCIATION
45 ROCKEFELLER PLAZA, NEW YORK, N. Y.

COLLEGE FILM CENTER
59 E. Van Buren St., Chicago, Ill.

twenty-five cents

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F I L M S

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Progressive Education Association
45 Rockefeller Plaza, New York, N.Y.

COLLEGE FILM CENTER
59 E. Van Buren St., Chicago, Ill.

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Celia M. Anderson, Research
Julie Heller, Secretary

EVALUATION

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Walter C. Langer
Barbara Bode

STUDY MATERIALS

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*Formerly of Committee on Social Values, sponsors of "Secrets of Success" series of films.

To the motion picture companies which have given feature pictures for re-editing into this series of short films, the Commission expresses its appreciation for their generosity and continuing cooperation.

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*Recommended audience levels are designated under each title by the following abbreviations:

Jr.H.	Junior High School
H.S.	High School
Coll.	College
Ad.	Adult

FILMS IN HUMAN RELATIONS EDUCATION

Our Responsibility

It must be clear to all thoughtful educators today that many of our major problems arise from our inability to get along with each other. Every generation produces a war. Few combatants have their hearts in, or stomach for, the job of killing they are supposed to do. Civilians equip themselves against slaughtering from the air. Man's ingenuity has created more powerful planes, larger guns that can project shells over tremendous distances, repeating rifles, horrible bombs and mines. The same ingenuity creates defenses of steel and concrete. At the root of it all is his fear. He fears his fellow man -- fears his motives, fears his power. Each in turn fears the other. Why? Because lines of communication between men have not been established -- by and large, man is unknown. And we, like the people of all ages, fear the unknown and guard ourselves against it.

Threats to our security take many forms in today's complex world. Indeed, the more power we develop, the more insecurity we produce for each other because we have not included in our older concepts of morality the newer demands that our possession of power makes. The heritage of more power, more speed, more material possessions, only adds to our responsibility in accounting for our stewardship in terms of human values.

One very encouraging aspect of the modern scene is that this feeling of moral stewardship is emerging, slowly, spottily, but steadily. The inventors of a cotton picking machine devote profits to a foundation whose funds shall be spent in retraining and rehabilitating workers whose jobs are terminated by use of the machine. An industrialist who is going to modernize his plant and make his present machinery obsolete spends a period of time retraining workers so that they can go from the old machine to the new without a hiatus of unemployment. An airline, moving its offices half across the continent, gives its heads of families time with expenses paid to find new homes satisfactory to them. A factory owner, finding conditions among workers deplorable, divides ownership with them, makes reforms, lifts morale and aids in the establishment of wholesome community life.

Human Needs and Human Relationships

At the base of this emerging concept is the realization that man's needs are universal, and that concern for the welfare of any must incorporate concern for the welfare of all. Every human being needs food, shelter, clothing. Denied access to these, human beings behave in predictable ways. They beg; they steal; they fight; they become dependent; they organize for reform. They react in a number of ways.* We know this. We have seen these things happen time and time again. We can only prevent the resulting anti-social actions by seeing that all have a chance to have these needs gratified. We recognize these physical needs and are attempting in awkward ways to do something about them.

Less clearly defined but equally imperative are man's other needs -- needs for human response, for status among his fellow men, for expression of himself, for orientation in the universe.

Marie, in the film excerpt La Maternelle, is one of the clearest cases of a sufferer from lack of human response. Her mother neglects her. She doesn't know her father. The landlady has no time for her. What more natural than that she should cling to Rose, use exaggerated forms of behavior to get her attention, act in despair when this source of human response seems to be removed? None of us can stand being alone and ignored.

There are many children, starved for response, for affection and love, who would rather be punished than ignored. Harvey illustrates this in Captains Courageous (fish-hook sequence) in his reaction to Manuel's refusal to speak to him. Much of Harvey's behavior in squaring himself with Long Jack grows out of his deep desire to hold Manuel's affection and trust. Sister Theresa in Cradle Song illustrates the same need for affection and shows that this need persists right through life.

Alice's pathetic white lies and veneered behavior in Alice Adams also spring from her need for human companionship, her wish to love and be loved. Even the gangster of Dead End, tough enough to have killed eight men, was impelled to return to his old girl friend and to his mother in whom he expected to find love. The fact that his mother repudiates him and declares that he has always been "nothing but trouble" may have much to do with the fact that he had in boyhood become a delinquent. Children who are strongly loved and believed in by their mothers and fathers are not so likely to be at odds with the world. But studies of delinquency

*(Good Earth - famine. Wild Boys of the Road. The Informer.)

show that parents' lack of faith and affection is in most cases a strong contributing cause of delinquency.

The need for affection is so strong that people often do unwise things in the name of love. Sister Theresa (Cradle Song) tries to bind the adopted daughter to her for fear of losing this love. Marian Hardy (Family Affair) steams off at her father, whom she really loves deeply, because of her fear of losing the boy she loves. The wife in Splendor gives herself to a kind of life she abhors because her love for her husband causes her to put his wishes above all other considerations. The mother in Wednesday's Child gives up her home, partly gives up her child, and suffers disgrace because she wants the love of another man.

This need for human response is deep and imperative. In its expression man creates great music, imperishable art, poetry and dances. Man becomes a social being, takes over manners and customs, lives within boundaries to secure love. And, as man acts when food is denied, so man behaves in various ways when love is denied, withheld or threatened. We have already said that rejected, unloved children often become delinquent. Others may express themselves in violent tempers, hatreds, attempts to hurt others, aggressiveness and hostility. Here our difficulty often is our failure to see in this behavior the need for trust, faith, affection and encouragement, not brutality and punishment. The issue between the Judge and Buck's father in The Devil Is a Sissy (juvenile court sequence) is just this. The father believed in using the strap and as a consequence was alienating his son. Compare him with Claude's father who trusted his son. If, in Bordertown, Johnny Ramirez seems to have a chip on his shoulder, may it not have its origin in the feeling of not being accepted, not being wanted by his social group? Typical minority group aggressiveness has the same origins.

This moves us toward a third group of needs. We called them "needs for status" a while back. You could call them a great many things: belonging, being a member of the group, being identified with other human beings, being accepted for what you are, being able to hold your head up and look people in the eye because you know they accept you. This is different from the more personal need for love and affection we have just talked about. For many people, one person can fill that need. Here we are talking about one's place in the group. A delinquent boy in a reformatory recently asked, "Why can't I be a person people would respect?"

Alice Adams needed status, respect, as do all the rest of us, but she thought she would have it if she

had enough social veneer -- if she adopted the values of the group in which she wanted to be accepted. Harvey wanted to have a place in his school group (Captains Courageous - school sequence), but he thought he would get it through money. Claude wanted more than anything else in the world to belong to the gang on his street (Devil Is a Sissy - gang sequence), and he went through hazing, fist fighting, and many difficulties in order to be accepted. He wanted to dress as the gang did so that he would not feel an outcast -- so that they would take him in as one of them.

The grandmother in Make Way for Tomorrow needed to be accepted as a part of the family, wanted to belong in the bridge club situation. She felt outcast. She, too, behaved in ways that she hoped would bring her into the group. Maris in Woman Against Woman finds it almost impossible to bear the fact that she is an outcast in the community where her husband's mother, first wife and child live.

We see in these many characters reflections of the way we all behave when we feel that we are out of the group. We adopt the values of the group we want to be with, even if those values may be destructive in the long run. We try to buy acceptance with money or gifts. We go through physical hazards and difficulties. We try, oftentimes in unwelcome and pathetic ways, to do things for people so that we will be accepted as one of them.

We may battle for our place like Ramirez (Bordertown); we may feel beaten and try to run away from our sense of rejection and failure as he did later, and as Maris wanted to do (Woman Against Woman); we may try to assume authority and command a place, as did Mr. Jones in Educating Father. (He had earlier tried to set himself up by pointing out that he had paid for the ice cream and cake.) And oftentimes these things we do in our desperate desire to belong only make the group like us less. Should the group understand the way we all behave when we feel outcast, they would realize that the only logical cure is acceptance into the group and granting of status. People don't have to fight for what is given them anyway. Had Germany been given a place in the nations of the world, had she been given status, had she been accepted for her efforts to become a democracy instead of receiving continuous rejection and punishment, the story of today's world might have been far different.

But all this ties up with what we value, and it makes us realize that our own re-education in what are enduring values for man to build his group life upon is one of the most important tasks before us. This re-

lates closely to another set of needs which cluster around our desire to express ourselves. Part of this is a need to feel effective or successful in what we do. Part of it is a need to have some sense of power over things and events. Of course, our feeling of effectiveness or success in what we do is practically dependent on what we value.

If we share Mrs. Adams' (Alice Adams) value of money, then we must agree that Mr. Adams in terms of her set of values is not a success, has not been effective in his work. But if we value, as we suspect Mr. Adams does, quiet life, friendly relations with the men he works with, and continuous development of his own job, we must agree that he is successful and effective, and he should be permitted to feel so. The conflict of values in the Adams' home, however, made the full realization of a feeling of success impossible for any member of the family.

Harvey (Captains Courageous - fish-hook) showed clearly that he felt effective and successful when he succeeded in blocking Long Jack's fishing activities. That he did not think this a bad means to success was due to his set of values. In this he was not so different from Captain Disko (Captains Courageous - race) who set aside all other values to succeed in winning the race.

In Stephen Chase (Oil for the Lamps of China) the need for success is so strong that values not directly related to getting along in the Company are set aside. What he failed to do was to see whether or not the values the Company held before him were worth the sacrifices he was making for that kind of success. Dr. Ferguson in Men in White has some of the same issues to face. Must he choose between success and love? Can we visualize a society in which we do not make this demand on the professional worker?

On the other hand, Pasteur made many sacrifices of other needs, such as physical comfort and being accepted by the social group, because he was so concerned with doing effective work in his research (Story of Louis Pasteur). His feeling of effectiveness and success grew out of his ability to accomplish the things he valued -- service to the people and pushing out the frontiers of knowledge. Had the world never accepted his work he would probably still have felt effective because he was achieving the things he valued. This is true of many researchers who are ahead of their times, in whom the need to produce effective achievement is great enough to compensate for the failure to be accepted and given status by society.

This renders all the more important the choices people make for their fields of work. Payson in Ceiling Zero was not at home in aviation. His fear prevented success. He was in the wrong work. Ramirez (Bordertown) could not feel effective in what he was doing because he was ill-prepared and felt his opportunities were limited at the start. Mr. Peabody felt unsuccessful, ineffective as a china salesman (If I Had a Million). He was henpecked about it, dreamed bad dreams, and when he had a chance took out his feelings of resentment and hostility toward the whole business by going back and breaking all the china he could get his hands on. He might have done an excellent job of raising pedigreed rabbits.

On the other hand, Florence Nightingale in White Angel, met resentment, hostility and sabotage of her work with all the more determination to go ahead with it, for her feeling of effectiveness came out of her own realization of accomplishment in work she was able and fitted to do.

And here is an important fact for understanding the behavior of many of us. If we feel unsuccessful and ineffective, we get no sense of power out of what we are doing and so we may turn to other means of exerting power, means that are destructive of human values. Hitler is the current example of a man who felt ineffective all through his life and sought to compensate through more and more control over the destinies of people. We sometimes find the same type of compensation in certain "hard-boiled" factory supervisors, prison guards, and others in position of authority.* These are the people who like to rule with an iron hand for the sense of power it gives them. This is a tragedy for the world because it reduces the working of democracy, and it is a tragedy for the person who dictates because his feeling of ineffectiveness pursues him and he realizes that to maintain his power he must retain the iron fist and give up much of the satisfaction of his need for warm human response and belonging to the group.

We might almost say that terrific ambition and lust for power are measures of a person's failure to round out a life in which he can meet his varied needs and still feel effective as a human being. Taylor in Black Legion feels unsuccessful, thinks he has lost face when he fails to get promotion, joins the Black Legion as a means of power over others, rationalizes what he does in the name of keeping "America for Americans", and loses everything else he valued.

* (Big House. I Am a Fugitive from a Chain Gang.)

In days of depression and unemployment we have to watch carefully to see how people compensate for the crushing feeling of failure that comes with being unemployed. Our society values work highly. So highly that any work is better than none. Those deprived of work or an equivalent avenue of success are often ready to compensate by joining any movement in which they can jointly express resentment, hatred and power. Those whose work is exceedingly tedious, or insecure in tenure and income, may also be ready to give themselves to riots, mob action, lynching and the like.1* For example, there is a definite relation between the price of cotton and the number of lynchings in cotton producing states. War takes hold more readily in a world full of unemployment. The very quality of community life, the presence or lack of recreational facilities, education that increases resentment or education that liberates people for effective creative action, all have their part in the ways people behave when as groups they have power in their hands.

The first step in the accounting for our stewardship of the tremendous power now in our hands will be to answer the question, "How much did we try to understand and change the causes of man's difficulties, problems and tragedies?" For the search for causes is always the first step of the reasonable man. The next step of the truly moral man, is to do his part in removing those causes.

We have not mentioned all man's needs nor the manifestations of those needs in his behavior.2* This short presentation is meant only to start discussion leaders thinking about the characters presented in some of the films and some of the reasons for their behavior.

We have experimented with THE HUMAN RELATIONS SERIES OF FILMS for two years and have had splendid cooperation from schools in all parts of the country. We know from our records of discussions and from our surveys of attitudes, that students can learn to see the causes that lie back of human behavior and see what can be done about them. Not in all cases can students do a great deal about some of the causes. But in almost every situation they can do something about allied problems that lie right within their own group life.

1* (Fury. Black Legion.)
2* (The Commission has a pamphlet "The Theory of Human Needs", by Walter C. Langer, prepared especially to go with the motion pictures. Order from the Commission. 25¢, 10 for $2.00.)

They may not be able to do anything specific about the problem Ramirez faces in the southwest (Bordertown), but they can do something about the students in their own school who are ostracized and rejected because of race, creed, color, interests, clothes, economic circumstance, or the location of their homes in the community. Students may not be able to do anything about Dead End conditions in New York City, but right in their own communities more than likely there are needs for play facilities for young children, needs for organized athletics and recreation, needs for community dances and town meetings, where all may come and be busy at worthwhile things. Students can point out these needs and, in many cases, start the action necessary to get something done about them.

Possibly the most important thing we can do with these films is to extend students' awareness of the many, many ways people live their lives. All of us suffer from the limitations of our own experience -- usually in our one community. We suspect the different. We are intolerant of it because we fear it. If we are to reduce fear and thereby get human beings to lower their defenses in favor of a positive group life, we must bring man out of the realm of the unknown and devote as much time to trying to know him as we do to trying to know the products of his mind.

THE HUMAN RELATIONS SERIES OF FILMS was selected and edited with these objectives in view. We have deliberately shaped the pictures so that they will call forth discussion. The group experience of seeing the same human beings in action combined with the discussion of their problems and the causes of their behavior makes the film experience educative. The film alone will not do it. The film provides the case background, the personality study; the student discussion clarifies ideas and deepens understanding. (Later in this catalogue are short sections from high school student discussions to illustrate this point.)

Alice V. Keliher

STUDY GUIDES

We have made extensive study of the stenographic records of student discussions of these films. From those discussions we have discovered in what areas source materials for clarification and extension of thought are necessary. The study materials which accompany each film quote such sources in order that the needed information will be right on hand. In some cases where the events in the film may be questioned, as in Fury, Black Legion, and I Am a Fugitive from a Chain Gang, photostatic copies of news reports covering the events are reproduced.

The guides also contain selected bibliographies and suggested questions for discussion. One guide comes with the film, and must be returned with the film. Others can be purchased from the Commission at 25¢, 10 for $2.00.

A pamphlet, "A Theory of Human Needs", has been prepared by Dr. Walter C. Langer to aid in the psychological analysis of the film contents. This is available from the Commission at 25¢, 10 for $2.00.

From time to time other pamphlets dealing with interpretations of specific films will be published at the same price. Those wishing to be notified of these publications, please write, and the Commission will place their names on the mailing list.

A book on discussion method, giving annotated stenographic records of discussions and breaking down into detail problems of technique, is in preparation. It will be ready in the spring of 1940.

FIELD SERVICE

Because of the tremendous importance of the discussions following showing of these films and the intricacy of good discussion technique, the Commission has added Mr. James P. Mitchell to the staff as Director of Field Service.

Mr. Mitchell has had two years of experience in using these films and leading discussions during the experimental period. He is an unusually able discussion leader.

The Commission is making Mr. Mitchell's services available to those who are using the films. He will give demonstrations with students, conduct conferences with teachers and other discussion leaders, and in other ways assist in the preparation of leaders for the use of the films. The only charge to the groups that use his services is for travel and living expenses. As often as possible Mr. Mitchell accepts several engagements on one trip, and this reduces the travel cost for each group proportionately. Those who wish to use his services would be wise to write immediately as his schedule is prepared some time in advance.

BOOKS THAT WILL HELP IN THE USE OF THE FILMS

Keliher, Alice V., LIFE AND GROWTH, with the Commission on Human Relations, D. Appleton-Century, New York, 1938. Simple, direct text with illustrations giving broad survey of facts and problems in growth and development. Part I, Human Life and Social Progress especially useful in film discussions.

Rosenblatt, Louise, LITERATURE AS EXPLORATION, for the Commission on Human Relations, D. Appleton-Century, New York, 1938. Discusses the use of literature in understanding human life. What is said of the printed word applies equally well to films.

Stern, Bernhard, THE FAMILY PAST AND PRESENT, for the Commission on Human Relations, D. Appleton-Century, New York, 1938. An excellent source book with unusually well selected, long quotations on the family. Provides good background for all films dealing with family life.

Taylor, Katherine W., DO ADOLESCENTS NEED PARENTS? for the Commission on Human Relations, D. Appleton-Century, New York, 1938. Excellent material, both text and source quotations on present day problems of the adolescent in relation to his family in particular and the world in general.

Wunsch and Albers, THICKER THAN WATER, for the Commission on Human Relations, D. Appleton-Century, New York, 1939. A collection of 24 short stories concerned mainly with situations that come up in family life. The preface which is concerned with discussion technique would be helpful for film discussions as well.

Witty and Skinner, Editors, MENTAL HYGIENE IN MODERN EDUCATION, Farrar and Rinehart, New York, 1939. Important for background of understanding human behavior. Chapter IX, by Alice V. Keliher, gives a summary of needs in relation to special problems of adolescents.

CONDITIONS OF RENTAL

The Human Relations Series are excerpts made from well-known feature films. The motion picture companies have given these films to the Commission for use in this educational experiment. Since the Commission does not own the copyrights, it must strictly observe the legal arrangements under which the companies make the films available. For this reason certain restrictions, which may in some cases seem severe, are placed upon the rental and use of the pictures. Violations of the terms of the agreement are liable to prosecution by the companies which hold the copyrights.

Films of the Human Relations Series are rented for educational purposes only. Their use is legally restricted to regularly established classes or study groups in educational institutions and organizations within the continental United States. They are to be used during hours when, and in locations where, such classes or study groups are regularly held.

No individual admissions may be charged to the showings of the Human Relations Series of films. (This does not apply to tuition fees paid by students at the beginning of a school term.)

Public demonstrations of the films may be given only by arrangement with the Commission.

Under no conditions may films be used by organizations to promote attendance or secure membership.

Each application for rental of the pictures must be made on the legal form provided or approved by the Commission, requiring signatures of both parties. Violation of the conditions of rental will terminate the agreement.

By arrangement, visual education departments of public school systems, university extension libraries, and similar organizations, may rent films for use by member groups. In these cases, contracts for the films are signed by the parent organization, and forms are executed by the member groups each time films are used.

Damage to films serious enough to require partial or total replacement will be billed to the user at cost. This cost will represent laboratory charges and transportation. The Commission cannot send replacement footage for insertion by users of the films. Replacements will be made only when the films are returned to the Commission.

ALICE ADAMS (dance)

R.K.O. - Radio 1935
Producer: Pandro S. Berman Director: George Stevens

526 ft., 15 mins. running time Jr.H., H.S., Coll., Ad.
16 mm. sound

RENTAL: $5.00 for 1 week
$7.00 for 2 weeks $17.00 for 15 weeks
10.00 for 6 weeks 28.00 for 30 weeks

RESUME: Alice Adams goes to the florist to buy a corsage to wear to Mildred Palmer's Party. She cannot afford any of the flowers he suggests, but she explains that he has nothing "individual" enough for her. She picks a bunch of violets in the park, makes her own corsage and dresses in an organdie remodeled for the occasion.

Mrs. Adams blames her husband for not making enough money to give Alice the advantages her rich friends have. She tells him it is because Alice doesn't have pretty things that her brother Walter has to take her to the party instead of a nice young man.

It is raining hard, and Alice is horrified to find that Walter has borrowed an old truck from one of his friends to get them to the party. She insists that the car be left where no one at the party can possibly see it. Arriving at the dance Alice finds that she is not as well dressed as the other girls. She exerts herself to appear at ease and greets her hostess effusively, but is snubbed.

Alice dances with her brother and is embarrassed when he greets the Negro orchestra leader as an old friend. She keeps up a feverishly gay front, sits out a dance with the bore of the party, talks vivaciously with him. Her home-made corsage wilts, and Alice tries to throw it away unobtrusively. An attractive latecomer, Arthur Russell, retrieves it and returns it to her. Russell asks her to dance. She puts herself out to be entertaining and attractive. At the end of the dance, Alice asks Russell to find her brother Walter. He locates Walter in a crap game with the attendants in the cloak room. Alice is so humiliated that she leaves the dance immediately. At home she tells her mother that she had a lovely time, but goes to her room to cry her heart out in disappointment. Her father hears the crying and looks discouraged.

ALICE ADAMS (money)

R.K.O. - Radio 1935
Producer: Pandro S. Berman Director: George Stevens

534 ft., 15 mins. running time Jr.H., H.S., Coll., Ad.
16 mm. sound

RENTAL: $5.00 for 1 week
$7.00 for 2 weeks $17.00 for 15 weeks
10.00 for 6 weeks 28.00 for 30 weeks

RESUME: Alice Adams' father is on sick leave from his job as a clerk at Lamb's. He is worrying about his lack of money, feeling that Alice cannot have the advantages which her girl friends have. He says he ought to try to get another job. Alice comforts him by saying that it is quite all right, he is happy in his job and should stay there, and she will try to get a job herself. Mr. Lamb comes to pay Mr. Adams a friendly visit.

Walking down Main Street, Alice pretends she is window-shopping, but watches her chance to slip unobserved into the secretarial school. Just as she is going in Arthur Russell, a young man she had met at a dance, calls to her, and Alice pretends that she is helping her father choose a second secretary. Alice tries to impress Russell that she herself is "different", that her brother is "unique" and that her father is "eccentric" -- all to explain why she doesn't have fine clothes and a swanky home. At home, her brother Walter tells Alice she is making a fool of herself working so hard to impress Russell, who is supposed to be Mildred Palmer's boy friend. But Alice says her brother is "vulgar" and tries to dismiss it.

Russell has promised to call, and Alice gets flowers for the house. She waits for several evenings. The flowers are dead, and Alice, dressed in a middy suit and apron, is throwing them away when Russell appears. She tears off her apron and keeps him outside on the porch, making her father's illness the excuse for not taking him into the house of which she is ashamed. Mrs. Adams hears Russell ask Alice if he can take her to Henrietta Lamb's dance. Alice has not been invited, but she covers with the excuse that she is staying home because of her father's illness. Mrs. Adams goes upstairs to her husband, rails at Mr. Lamb because his daughter had not invited Alice to her party and claims that she wouldn't dare snub Alice if the Adams had money. Mr. Adams defends Mr. Lamb and loses his temper. This only adds to Alice's humiliation because the quarrel can be heard downstairs. Mrs. Adams cries that it is all Mr. Adams' fault that Alice is

miserable. "Let me tell you, Virgil Adams, the way the world is now, money is family."

ANIMAL KINGDOM

R.K.O. - Radio 1932
Producer: David Selznick Director: E. H. Griffith

568 ft., 16 mins. running time Coll., Ad.
16 mm. sound

RENTAL: $5.00 for 1 week
$7.00 for 2 weeks $17.00 for 15 weeks
10.00 for 6 weeks 28.00 for 30 weeks

RESUME: Tom Collier has been living with Daisy, a successful commercial artist, for three years. Both assumed that they were free to do as they chose. While Daisy is away in Paris he meets Cecilia and falls in love with her. They are to be married. Cecilia and a friend of Tom's go to meet Tom and his father and announce the engagement. Tom, as usual, is late for the appointment. Mr. Collier complains bitterly about his son's general behavior, and his liaison with Daisy. Cecilia explains that she is to marry Tom and, although delighted, Mr. Collier warns her that Tom will be a problem.

Tom arrives, and finds a cablegram from Daisy announcing her arrival in New York that night. After explaining to Cecilia exactly what his relationship to Daisy has been, Tom goes to meet Daisy and tell her of his coming marriage.

Before Tom can explain about his engagement, Daisy tells him that she wants to have a child, and asks him to marry her. As Tom hesitates, Daisy explains that it needn't be for long -- they can still be free to do as they wish. When Daisy learns that Tom is very much in love with Cecilia, and plans to marry her, she is emotionally upset and dismisses Tom saying that they must not see each other in the future. Tom had expected to continue his friendship with Daisy and wants nothing to break it up. Daisy, however, insists on complete separation.

ARROWSMITH

United Artists 1931
Producer: Samuel Goldwyn Director: John Ford

478 ft., 13 mins. running time H.S., Coll., Ad.
16 mm. sound

RENTAL: $4.50 for 1 week
$6.00 for 2 weeks $12.00 for 15 weeks
8.00 for 6 weeks 20.00 for 30 weeks

RESUME: Dr. Sondelius and Dr. Arrowsmith have made a serum for bubonic plague. They take it to the plague-ridden West Indies for final testing. The agreement with the McGurk Institute, their sponsor, is that half the patients shall be inoculated and half shall not.

But local authorities in the West Indies balk the experiment by insisting that natives are not guinea pigs, and that the serum must be given to all or none. The day seems to be saved when a Negro, Dr. Marshall, offers to cooperate with Arrowsmith and Sondelius among his own people in the interior. At first the experiment is carried on in the spirit of heroic science. But Sondelius, stricken with the plague, dies urging Arrowsmith to forsake the experiment and give inoculations to everyone.

BIG HOUSE

Metro-Goldwyn-Mayer 1930
A Cosmopolitan Production Director: George Hill

602 ft., 17 mins. running time Sr.H., Coll., Ad.
16 mm. sound

RENTAL: $5.00 for 1 week
$7.00 for 2 weeks $17.00 for 15 weeks
10.00 for 6 weeks 28.00 for 30 weeks

RESUME: Kent is sentenced to ten years in prison for manslaughter. Driving while drunk he had run a man down and killed him. At the prison Kent is put through the routine to which all new prisoners are subjected. The Warden cautions him about his behavior in prison, and advises him to be careful of his associates. The prison is overcrowded, so although a first offender, and young, he is put in a cell with Morgan, a thief who boasts of his robberies, and Butch, a professional killer.

In the prison yard Kent becomes acquainted with Oliver, a fellow-convict. Oliver is a stool pigeon and introduces Kent to the idea of shortening his sentence by informing on his fellows. Butch and Morgan stage a race between two cockroaches, and Butch wins by fixing Morgan's cockroach to the ground with a piece of chewing gum. A fight starts which is broken up by prison guards. Butch and Morgan stick together against their common enemy and swear that they were only playing.

In the prison mess-hall that evening, Butch starts a riot to protest against the bad food. In a very few minutes the whole hall is in an uproar. But the men are quickly cowed by armed guards, and Butch is taken to solitary. A knife which Butch carries is passed from hand to hand under the table, and is kept by Kent. During a search for hidden weapons Kent plants Butch's knife in Morgan's coat, and when it is discovered Morgan is sent to the dungeon.

The Warden complains bitterly about the prison conditions. There is cell accommodation for only 1800, but there are 3000 convicts. "They all want to throw people into prison, but they don't want to provide for them after they are in.....Some day we are going to pay for this shortsightedness."

BLACK LEGION (Taylor)

Warner Brothers 1936
Director: Archie L. Mayo

735 ft., 20 mins. running time Sr.H., Coll., Ad.
16 mm. sound

RENTAL: $5.00 for 1 week
$7.00 for 2 weeks $17.00 for 15 weeks
10.00 for 6 weeks 28.00 for 30 weeks

RESUME: It is noon hour at a factory. The men are outside eating their lunches and relaxing. The foreman announces that he has been promoted, and that his position is now open. The men speculate as to who will get the job. Taylor hopes and believes that he is the next in line. He starts to plan accordingly, talks to his wife about a new car, repairs on the house, a new vacuum cleaner. Even his young son is boasting about his father's new job. But Dombrowsky, a hard-working studious fellow, inventor of an oil gauge, who is made fun of by some of the other men in the shop, gets the job. Taylor is furiously disappointed. He feels that the rest of the fellows are laughing at him. He becomes sullen, careless in his work, and resentful of Dombrowsky's orders.

Seeing his attitude, Cliff, one of his fellow workers in the shop, interests Taylor in an organization which will help him protect himself against "foreigners" like this "dirty Hunyak" Dombrowsky. Taylor goes to one of the Black Legion secret meetings, and after listening to its leader harangue against "foreigners", he decides to join. He is made a member and takes the oath of loyalty to the Legion. Taylor buys a revolver and a uniform which he can ill afford, and goes to Legion meetings. One night the Legion members go out to the Dombrowsky farm, assault the Dombrowskys, burn their buildings, and run them out of town. The Legion members celebrate their night's work in a beer tavern.

BLACK LEGION (violence)

Warner Brothers 1936
Director: Archie L. Mayo

1036 ft., 29 mins. running time Sr.H., Coll., Ad.
16 mm. sound

RENTAL $5.50 for 1 week
$8.00 for 2 weeks $25.00 for 15 weeks
13.00 for 6 weeks 45.00 for 30 weeks

RESUME: During the noon hour at a factory, the foreman comes to tell the men that he has been promoted and that the job of foreman is open. Taylor, one of the workers, feels so confident that the job will come to him that when he hears Dombrowsky, a Polish American, has been given the job he is furiously disappointed. He becomes slack and discontented on his job, and resents taking orders from Dombrowsky. Seeing his attitude, Cliff,



From a discussion

Norman: "There was some force that was causing him to be insecure, but he evidently found the wrong cause for his insecurity."
Betty: "And after he had found the wrong solution, then he was stuck with it. We ought not to be stuck with our mistakes, and I don't think we have to."

From the photoplay BLACK LEGION. Courtesy Warner Brothers.

another of the workers, approaches him and interests him in an organization which can show him how to protect himself against these "foreigners". Taylor goes to one of the Black Legion meetings and listens to a harangue against the "deadly peril" of letting foreigners run loose in this country. He applies for membership, and takes his oath of loyalty to the Black Legion. He is ordered to buy himself a revolver and a uniform which he can ill afford.

Under cover of night, the Black Legion members ride out to Dombrowsky's farm, set fire to the buildings, tie the Dombrowskys up and run them out of town on a freight train. With Dombrowsky gone, Taylor gets the job of foreman.

The Black Legion officials insist on new members, and Taylor tries to use his influence as foreman to get a new man interested. While talking to him things go wrong in the shop. An expensive machine is ruined. Taylor is demoted, and a man of Irish extraction gets the foremanship. The new foreman is attacked and beaten. Taylor's wife and friend Ed become worried and suspicious. His wife accuses Taylor of being among the attackers and Taylor becomes furiously angry. He strikes her, and she leaves him, taking their son with her.

Taylor tries to leave the Black Legion, with no success. A woman takes advantage of his loneliness, goes home with him. They both become drunk and noisy. Ed, who lives next door, puts the woman out and tries to bring Taylor to his senses. Taylor boasts to Ed about the Black Legion and Ed threatens to tell the police. Taylor is crazy with fear. He knows that the Black Legion will kill him when they find he has betrayed them. On the charge that Ed has hurt a woman, he persuades them to go after his friend. Ed tries to make a get-away and in fear and confusion Taylor shoots him. Taylor, found near the scene of the crime, is jailed for murder. In prison he is visited by one of the Black Legion leaders who tries to guarantee Taylor's silence about the Legion by threatening the life of his wife and child.

BORDERTOWN

Warner Brothers 1935
Director: Archie L. Mayo

510 ft., 14 mins. running time Sr.H., Coll., Ad.
16 mm. sound

RENTAL: $5.00 for 1 week
$7.00 for 2 weeks $17.00 for 15 weeks
10.00 for 6 weeks 28.00 for 30 weeks

RESUME: Johnny Ramirez, living in a Mexican quarter of the Southwest, works hard and finally gets his law degree at a small night school. His family is very poor, and have made many sacrifices to help their son get his education.

His first case is the damage claim of an old Mexican whose wagon has been run down by a society girl, driving home after an all-night cafe session. In court Johnny is handicapped by his lack of experience in legal procedure. His manner and accent are against him. He succeeds only in antagonizing the judge and losing the case for his poor old friend because - naively - he has neglected to prepare proper evidence. He believed that since his story was true, all that was necessary was to tell it. Confused and angry, he turns on the rival attorney whose scorn of him has been scathing, and knocks him down in the court-room.

In danger of disbarment, and sick with disappointment at his failure, Johnny feels that what he had lacked was a "million dollar education". Money is the only thing that makes any difference in this world. No poor Mexican had a chance in court. So he leaves home despite his mother's plea, determined at all costs to get his hands on enough money to insure himself the power he thinks it will bring him.

BROKEN LULLABY

Paramount 1932
An Ernst Lubitsch Production

325 ft., 9 mins. running time H.S., Coll., Ad.
16 mm. sound

RENTAL: $4.50 for 1 week
$6.00 for 2 weeks $12.00 for 15 weeks
8.00 for 6 weeks 20.00 for 30 weeks

RESUME: A sensitive young French musician is haunted by the face of a young German musician whom he killed during the World War in hand to hand combat. To relieve his feeling of guilt, he goes to Germany to seek out the young German's parents.

The German father at first tries to turn the French boy out of the house, telling him that there can be no understanding between the German and the French. Millions of dead lie between them. However, the dead boy's

mother and fiancee welcome the Frenchman whom they have seen putting flowers on their boy's grave. They assume he has known the German in Paris, and he finds himself accepted in the family as a friend.

In the town tavern, the German father meets his beer-drinking companions. They greet him coldly because he is entertaining a hated Frenchman in his home. The old man is roused into making a stirring indictment against hatred and war. Who sent the boys out to die and cheered them as they went? Who gave them bullets and gas and bayonets? "We, the fathers -- here and on the other side. We are too old to fight, but not too old to hate.....We are responsible." As the old German prepares to leave the tavern, he is stopped by a young German who had lost his leg in the war. They shake hands, and the old man says bitterly: "I stood outside this hotel when my son marched away. He was going to his death.... and I cheered!"

CAPTAINS COURAGEOUS (school)

Metro-Goldwyn-Mayer 1937
Producer: Louis D. Lighton Director: Victor Fleming

446 ft., 12 mins. running time Jr.H., H.S., Coll., Ad.
16 mm. sound

RENTAL: $4.50 for 1 week
$6.00 for 2 weeks $12.00 for 15 weeks
8.00 for 6 weeks 20.00 for 30 weeks

RESUME: Harvey Cheyne's mother is dead and his father is far too engrossed with his business enterprises to pay much attention to him. Harvey is unpopular with the servants in his home, whom he orders about, and with his schoolmates, whom he treats in much the same manner. Mr. Cheyne is too generous with pocket-money, and has made many expensive gifts to the school which ten-year-old Harvey attends. Harvey, therefore, feels that he should have special privileges. He is arrogant and uncooperative, in spite of attempts on the part of the faculty to win him over.

After trying to bribe one of his schoolmates to take him into a club, and one of the faculty members to give him good marks, Harvey is placed in Coventry at the school (no one is allowed to speak to him). He is enraged at the treatment he is getting, and when knocked down by one of his schoolfellows, he smears himself with ink, and runs away to New York to complain to his father of the "cruelty" with which he has been treated.

In a conference with the school head and a teacher, Mr. Cheyne finds out that Harvey, far from being a victim of injustice, is the cause of a great deal of trouble. He is concerned to learn that the masters believe Harvey's behavior is partly the result of Mr. Cheyne's absorption in business affairs and consequent neglect of Harvey. Harvey is suspended for the rest of the term.

As the visitors leave, Harvey, who has been eavesdropping, rushes back to bed. When his father comes into his room, he fakes a nightmare in which the teacher is supposed to be beating him. His father tells Harvey that won't work any more, and says good-night.

CAPTAINS COURAGEOUS (fish-hook)

Metro-Goldwyn-Mayer 1937
Producer: Louis D. Lighton Director: Victor Fleming

448 ft., 12 mins. running time Jr.H., H.S., Coll., Ad.
16 mm. sound

RENTAL: $4.50 for 1 week
$6.00 for 2 weeks $12.00 for 15 weeks
8.00 for 6 weeks 20.00 for 30 weeks

RESUME: Manuel, a fisherman, picks ten-year-old Harvey Cheyne out of the sea where he has fallen from a liner. The fishermen revive Harvey and put him to work in the galley. The crew call him a "Jonah", but Manuel befriends him.

The captain urges the fishermen to increase their catch. Long Jack claims that Harvey, the "Jonah", has held them up, and that Manuel could increase his catch if he gave up his hand lines and used trawls. Long Jack claims that Manuel, a Portuguese, doesn't know anything about fishing. Manuel makes a friendly bet with Long Jack that with Harvey as dory mate he will be able to catch more fish the following day than Long Jack and his regular dory mate.

Harvey is flattered and excited to be going out with Manuel. He sneaks up on deck and fouls the lines in Long Jack's boat.

Out in the dory next day, Manuel shows Harvey how to bait the hook, lets him pull in his own catch, a large halibut, and congratulates him as a fisherman. Long Jack, throwing his trawls overboard is tangled up in them and a number of hooks get caught in his arm. Harvey frankly tells Manuel he had snarled the lines and is surprised when Manuel immediately throws away

his fish and takes him back to the schooner, refusing to speak to him. Harvey asks the captain why Manuel won't speak to him, but the captain refuses to have any part in the argument.

Long Jack, who has been hurt by the hooks in the fouled line, accuses Manuel of cheating and attacks him. Harvey confesses, and Long Jack wants to beat him. Manuel defends Harvey against the angry fisherman. When Harvey apologizes to Manuel, Manuel explains to him that we all do things of which we are ashamed. It is the way we learn not to do them again.

STUDENT DISCUSSION: CAPTAINS COURAGEOUS (fish-hook)

(Part of a discussion by a group of Colorado high school students)

Leader: What do you think of the way Manuel handled the situation?

Student: He handled it a great deal by affection and working on the child's emotions so that he felt -- well, I know from the background of the picture the child had not been given much affection before; that is why he was so taken up by Manuel.

Student: He showed that he believed in Harvey, and he had courage to go on.

Student: Manuel gave him a lot of responsibility when he was talking to Long Jack. He either came across or wasn't a friend; put the responsibility on the boy.

Student: He worked on the child's interest too. The child was definitely interested in fishing, and when he caught the big fish, he was proud of it. Manuel took the opportunity of throwing the fish back in the water and showed that he disapproved. That made the boy feel that he was being definitely hurt.

Student: I think that Manuel said he was a fisherman, and when he threw it back, it showed he didn't think he was a fisherman any longer.

Student: One reason the boy liked him was because Manuel made him feel that he was worth something, and when he called him a cheat and threw the fish in, it made him begin to reason rather than if he had said it wasn't the thing to do, but we'll go on fishing anyway.

Student: The boy realized what Manuel was giving up when he lost the bet.

Leader: Which had the most meaning to the child?

Student: He cared most about how Manuel felt about him and having Manuel as a friend.

Leader: Would that have any effect on his feeling about Manuel?

Student: His background had been such that he hadn't had a chance to admire a person. He respected a man for certain qualities, and Manuel had those qualities, and through Manuel's use of that admiration, he was able to control the boy.

Student: His relations with his father weren't as they should have been, and he took to Manuel because he was friendly with him.

Student: What the boy really needed was friendship and someone he could confide in.

Student: Responsibility had a lot to do with it because at home he didn't have to do anything. When he did that trickery, he thought he was doing right. When Manuel told him it wasn't, it was a responsibility of not doing things like that.

Leader: Why did he admire Manuel so much?

Student: Manuel had been the first one to show him the difference between right and wrong, bring him down to earth. I think a child wants that.

Student: Manuel showed him how to fish and none of the others did.

Leader: Was it just the fishing?

Student: No. It took Manuel to show him that it hurt a lot of people beside Long Jack and himself.

Student: Manuel said that he wanted him to go out fishing with him, so he treated him like he would treat other men. Made him feel like he was somebody.

Student: In the beginning when he first got on board after Manuel had saved him, Manuel was big brother and took special interest in him

while the other men made fun of and ignored him. Manuel stood up for him and it built up his character. Anything to be like Manuel was his main object in life.

Leader: This is again the point about the example of the adult in the child's life.

Student: The fact that he treated him like an equal meant much. He was the only one who had treated him like that. He knew he was depending on him.

Student: He was the type of child who took it that way. Another child would have shown contempt. He would have thought he didn't mean to, and let it go or sulked about it.

Leader: When you say this, what are you really talking about?

Student: That he wasn't a child--that he was equal to a grownup.

Student: He had been lonely and wanted companionship. He didn't have any real friends.

Student: He not only wanted companionship, but he <u>needed</u> it.

Leader: Let's make a list of what you think the boy <u>needed</u>.

General discussion summarized by student recorder as follows:

1. Being treated equal
2. Companionship
3. Guidance
4. Responsibility
5. Encouragement
6. Confidence
7. Friendship

Leader: Why was it important for Manuel to make friends with him again?

Student: If he hadn't made friends with him, Harvey would have held some resentment toward Manuel. He thought he had done this to make him win.

Student: He would feel inferior and ashamed of himself and that Manuel was always looking down on him. It took Manuel to get him away from this.

CAPTAINS COURAGEOUS (race)

Metro-Goldwyn-Mayer 1937
Producer: Louis D. Lighton Director: Victor Fleming

443 ft., 12 mins. running time H.S., Coll., Ad.
16 mm. sound

RENTAL: $4.50 for 1 week
$6.00 for 2 weeks $12.00 for 15 weeks
8.00 for 6 weeks 20.00 for 30 weeks

RESUME: Two skippers in the Gloucester fishing fleet are keen competitors for the honor of reaching home first with a hold full of fish. The last stop of the fleet is the Grand Banks. They both reach the Banks together, and each skipper pushes his crew hard in order to be able to get away first. The skipper of the JENNY CUSHMAN tricks Skipper Disko of the WE'RE HERE, and sails away with a good lead. Infuriated, Captain Disko works his men without let-up to catch up to the rival schooner.

The going gets heavy, but Captain Disko refuses to lessen sail. They must push on. The JENNY CUSHMAN takes a dangerous short-cut across the Banks. Captain Disko decides to take an even shorter one. The two schooners' paths cross. One or the other must give way. Neither does so and the ships narrowly escape collision.

Captain Disko's WE'RE HERE has now gained the lead. His sailors have warned him of the danger to the boat. The mainsail must be reefed, the weather is too dangerous. Two sailors go aloft to reef it, but the mainsheet breaks under the terrific strain of the high wind against the sail, the mainmast cracks and falls, fatally injuring one of the sailors.

CAVALCADE

20th Century-Fox 1933
Producer: Winfield Sheehan Director: Frank Lloyd

481 ft., 13 mins. running time H.S., Coll., Ad.
16 mm. sound

RENTAL: $4.50 for 1 week
$6.00 for 2 weeks $12.00 for 15 weeks
8.00 for 6 weeks 20.00 for 30 weeks

RESUME: It is New Year's Eve in the Marryot home. Jane and Robert Marryot have been happily married for ten years. But what is the future to be? England is at war with the Boers, and Robert must go to Africa with

his regiment. Jane is sure that nothing really matters except Robert's safety. She resents the war and thanks God that her boys are too young to be in it. She goes to the boat to see Robert off, and returns to find the children at home playing soldiers, and quarrelling amongst themselves. Even the children are playing at war! At last the news comes that Mafeking, the strategic objective, has been relieved, and the war is over. Robert comes home safe and sound.

Years pass. It is 1914, and the Marryots, mother, father and son, are returning to England from the Continent. War is in the air. Troops are moving, trains are held up, there is tension everywhere. War is declared on Germany, and once again England calls for men. Robert Marryot is eager to get back to the army, and young Joey Marryot, in spite of the fact that he says he likes the Germans, is full of enthusiastic plans to join up. He turns to his mother and urges her to drink with them to England, but Jane cannot do it. "I'm not going to. I can't. ...Drink, Joey. You're only a baby still, but you're old enough for war. Drink as the Germans are drinking tonight -- to misery and defeat and stupid tragic sorrow -- but don't ask me to do it, please."

CEILING ZERO (Payson)

Warner Brothers, A First National Production 1935
Producer: Harry Joe Brown Director: Howard Hawks

327 ft., 9 mins. running time Jr.H., H.S., Coll., Ad.
16 mm. sound

RENTAL: $4.50 for 1 week
$6.00 for 2 weeks $12.00 for 15 weeks
8.00 for 6 weeks 20.00 for 30 weeks

RESUME: The Federal Airlines office in Newark is trying to contact one of their flyers -- Eddie Payson in Plane 3. They can get no reply. There seems no reason for any difficulty. The weather is good, the last report from Payson indicated no trouble with the plane. One of the stations reports that their radio beam had been out for a few minutes, but is back in working order now. The Newark office calls Jake, the division superintendent and continues to try to make contact with Payson. Jake is worried. He has always been afraid that Payson would not measure up in an emergency.

In the meantime Payson in Plane 3 is flying high in thick clouds and doesn't realize that below the weather is clear. He has lost the radio beam. He becomes rattled and decides to bail out and let the plane crash. He sends the mail down in a chute and comes down himself.

The division superintendent gets news that Payson is all right and that the mail is safe. When Payson gets back, Jake tells him he is through. Eddie Payson pleads for another chance. Jake knows that Payson has spent years in preparation for this job, and that this will ruin his career. But Jake has no choice. Ever since Payson was a rookie all his reports were fine except for the one line: "Reaction to emergency." The report on this line was always a question mark. And now he has answered that question, and cost the company a forty-thousand-dollar plane besides. There is no need to argue. Payson accepts Jake's decision.

CEILING ZERO (Davis)

Warner Brothers, First National 1935
Producer: Harry Joe Brown Director: Howard Hawks

833 ft., 23 mins. running time H.S., Coll., Ad.
16 mm. sound

RENTAL: $5.00 for 1 week
$7.00 for 2 weeks $17.00 for 15 weeks
10.00 for 6 weeks 28.00 for 30 weeks

RESUME: Dizzy Davis, an old-time flyer, is coming to take a job with Federal Airlines under his old friend Jake. Because of his reputation for irresponsibility both in a plane and out of one, the owners of the airline are not pleased that Jake has hired Davis, but Jake insists that as one of the pioneer war flyers Davis should be given a job. Dizzy lives up to his name and reputation by making an illegal, spectacular stunt landing at Newark. He assures everyone, however, that he is turning over a new leaf, and intends to settle down to straight flying. He is having some trouble getting his license renewed because of heart trouble.

In the airport Dizzy meets Tommy, an attractive girl flyer, friend of another pilot. He finds his job interfering with his dates with Tommy, and he fakes a heart attack to get out of taking his run. Tex Clarke, an old friend, taken in by Dizzy's "heart attack" agrees to take the run for him. During the day weather reports get worse and worse. A bad fog comes up, all passenger traffic is called off, and Tex Clarke on Dizzy's run heads into some of the worst weather he has ever hit. The tension in the office grows. Davis and Tommy come to the office for news of Tex. But Tex's radio has gone bad and the office cannot get through to him. Apparently unmoved by his friend's danger, Dizzy makes love to Tommy, and gets into a fight with her friend in the office.

Meanwhile Tex, flying on the radio beam, approaches the air field. He loses the beam and tries to contact the office for instructions. While the office is trying to get through to Tex, his wife comes in, realizes that Tex is in serious trouble, and goes to pieces. She turns on Dizzy: "It is all your fault. You got Tex to take your place just to have a date with Tommy." Davis admits that this is so.

At last Tex picks up the lights of the air field and tries to land blind. He comes in too low, crashes the telephone wires. His plane bursts into flames. The ambulance rushes out to pick up Tex, but in the air office the work continues. The radio operator returns to his post. "Calling all stations. Texas Clarke in Plane 9 has crashed in Newark. Continue standing by. Resume regular routine."

CRADLE SONG

Paramount 1933
Producer: E. Lloyd Sheldon Directors: Mitchell Leisen
Mina Moise

428 ft., 12 mins. running time H.S., Coll., Ad.
16 mm. sound

RENTAL: $4.50 for 1 week
$6.00 for 2 weeks $12.00 for 15 weeks
8.00 for 6 weeks 20.00 for 30 weeks

RESUME: A girl baby is left on the steps of a Spanish convent. Sister Theresa pleads with the Mother Superior to let her keep the child and rear it. The convent physician legally adopts the child and leaves her with the nuns.

Sister Theresa is passionately devoted to the child, and fears any influence which might take the girl away from her. The other nuns warn Sister Theresa that she is unwise, but she cannot believe them. She thinks she is doing what is best for the child.

On the girl's 16th birthday her adopted father brings her a dress from Madrid. The girl is delighted with the gift. Sister Theresa cannot bear to see the girl's pleasure in the dress, not only because Sister Theresa did not make it, but also because it symbolizes the outside world the lure of which she fears will call the girl. Sister Theresa breaks down completely. The doctor explains to the Mother Superior that Sister Theresa is making the mistake many mothers make, of trying to bind her child too closely to her, thus unconsciously allowing her love to become possessive and selfish.

STUDENT DISCUSSION: CRADLE SONG

(Part of a discussion by high school students in a suburb of New York City)

Leader: Do you think it is human for them to fear new fields, and that they should prefer their children to try the fields that the parents had tried out in advance?

Tom: I think the outside world was a total mystery to her; she knew nothing about it, but I don't think it was exactly fear to expect the child to do the same thing as she did. It was more a wanting to continue the old pleasant relation of close contact as long as she could.

Jim: I don't think it was because of being afraid. It was knowing only one viewpoint, just as the father situation the other day. Maybe they thought that aviation or the outside world were dangerous, but it was really that they could not think of any other opinions. That was their viewpoint about what they should do, and they just couldn't see that there was any other.

Tom: Would you say that they were intolerant?

Jim: I wouldn't say that they were intolerant, but they just didn't think anything else was possible, and didn't realize that there were differences of opinion.

Tom: But I think it is the fact that neither the parents or the Sister could adopt any other attitude, and they didn't want their children to know of any other viewpoint, or think of disagreeing with it.

Jim: I don't think it was a case of disagreeing. It was just something that was built into them from what was accepted in their generation and their way of life, something they had always thought of as a natural fact, as a truth that could not be challenged.

Leader: The other day we brought up the question: how did the father get that way. How did it get built into Sister Joanna? How did she come by that feeling? When Sister Marcella called her selfish, I'd like to know whether you agree with that or not. If so, how did she get to the selfish state?

Sam: She probably hadn't lived many years of her life outside the convent, and probably if she had had a child of her own she would not have over-exaggerated her natural motherly feelings. She was too motherly, so that she became possessive, and felt she must own the child.

Dick: When the baby came she sort of pounced on it to get rid of all her held-in affection, she gave vent to a too tense affection, and she became selfish by using the child, in a way, for her own purposes. She felt that if the girl went outside the convent she would grow further apart from her, that she would lose her. She wanted to keep her near, not only in contact, but to also be sure that the child would continue to have her same ideas and be as much like her as possible. She could not bear to let her go out and become different from her. She had put so much of herself into the girl that she seemed to be a part of herself. I can see that she would want to keep the special love of the child.

DEAD END (children)

United Artists 1937
Producer: Samuel Goldwyn Director: William Wyler

478 ft., 13 mins. running time H.S., Coll., Ad.
16 mm. sound.

RENTAL: $4.50 for 1 week
$6.00 for 2 weeks $12.00 for 15 weeks
8.00 for 6 weeks 20.00 for 30 weeks

RESUME: On New York's East River, fashionable apartments have been built next to the worst slum areas. A dead end street is used as a playground by the slum children, and they swim and play there under the walls of one of the most expensive apartments in the city.

Tommy, one of the gang, is eager to get out to join his friends on the street. His sister Drina insists that he wait until she has ironed his shirt. Drina is out on strike and tries to explain to Tommy why a strike is necessary. Tommy takes advantage of Drina's inattention to make his escape.

The gang is being watched by a well-dressed tough who lounges at the river edge. He gives them some advice as to methods of beating up a rival gang. One of the boys suggests his methods would not be fair.

"Fair? -- Fancy talk," the gangster retorts, and proceeds to show them some knife tricks which might be useful.

The boys are waiting for one of the rich boys from the neighboring apartment house. He comes out of the



From a discussion

Dolores: "But the way she talked to Judge Griswold's brother -- couldn't he understand? He must have been too close to his own way of life."

From the photoplay DEAD END. Courtesy United Artists

side door, and one of the gang approaches him with a proposition to come and see their secret hide-out. The rich lad is suspicious, but his curiosity gets the better of him, and he follows them only to be set upon, beaten, and to have his watch stolen. The boy's father, infuriated by the gang's treatment of his son, tries to catch some of them for questioning. Tommy is caught. Panic-stricken, he uses his knife to slash the hands of his captor, then escapes.

But Tommy's sister persuades him to surrender himself. With the district policeman, Drina takes Tommy to the man whom he had injured. She pleads for her brother. The man insists that Tommy must be sent to

reform school -- he must be taken from the gutter and taught a useful trade. One of Tommy's friends tells him to make friends with Smoky while he's in reform school. Smoky will be a useful friend, and teach him lots of "swell rackets" which will be "useful" when Tommy gets out.

DEAD END (gangster)

United Artists 1937
Producer: Samuel Goldwyn Director: William Wyler

314 ft., 9 mins. running time H.S., Coll., Ad.
16 mm. sound

RENTAL: $4.50 for 1 week
$6.00 for 2 weeks $12.00 for 15 weeks
8.00 for 6 weeks 20.00 for 30 weeks

RESUME: Martin, a flashily dressed tough, hangs around one of New York's dead end streets watching the slum boys and making friends with them. He enjoys their obvious admiration. Dave, a chap about Martin's age, recognizes Martin as someone he had known years before -- now become a famous gangster with a price on his head. He calls Martin by name, and they get into conversation. It develops that Martin has come back to New York from the west at great risk because he wants to see his mother again, and his old girl, Francie. Martin is obviously under tremendous nervous strain, suspicious of his own shadow. He boasts to Dave about his success. He tells of the swell things he learned in reform school which enabled him to buy himself silk shirts, expensive suits. He taunts Dave who has worked for so long to become an architect and now cannot get a job.

Martin meets Francie. They had been planning to get married in the old days, but didn't have enough money even for a license. Martin wants to marry and take Francie away with him now. But she says she wouldn't be good for him, that he now sees her as she used to be. She steps into the sunlight and he sees her as a broken, diseased person. He is shocked. It is clear to Martin how she had kept herself alive during the years since he had known her. He shrinks from her. "Why didn't you starve first?" And she replies, "Why didn't you?" As she walks away from him slowly he makes no attempt to detain her.

Martin finds his mother, a broken and hopeless woman, but she doesn't recognize him. He has had his face fixed in an attempt to elude the police. When she finally realizes that this is really her son Martin she says bitterly: "You no good tramp." "Mom, ain't you

glad to see me?" pleads Martin. In answer she strikes him in the face, and says, "That's how glad I am. You dog, get out of here." "I killed a guy once," says Martin to his mother, "for looking at me that way." And his mother replies, "You're a killer all right. You're a murderer, a butcher. You never brought nothing but trouble. Just stay away and leave us alone -- to die, but leave us alone." She turns from him, and he walks away slowly.

THE DEVIL IS A SISSY (gang)

Metro-Goldwyn-Mayer 1936
Producer: Frank Davis Director: W.S. Van Dyke

453 ft., 13 mins. running time Jr.H., H.S., Coll., Ad.
16 mm. sound

RENTAL: $4.50 for 1 week
$6.00 for 2 weeks $12.00 for 15 weeks
8.00 for 6 weeks 20.00 for 30 weeks

RESUME: Claude Pierce, about 9 years old, comes from a private school in England to New York's east side, and attends a public school. His first day in school is difficult. The other boys will not accept him because his dress and speech are different. Claude confides in his father how much he wants the boys to like him. His father buys him a football so that he can practice the game and play with the boys.

Claude plays with Gig and Buck, two school-fellows whose friendship Claude particularly wants. The three play with his football and break a window at school. The principal puts the blame on Gig and Buck, expressing surprise that Claude would have a part in such an escapade. Claude thinks he will make himself liked by taking the blame. The other boys, however, reject Claude for squealing, even on himself. They take his football, but refuse to allow him in their games.

Claude learns how to box, and takes on Buck who is much bigger than he. He knocks Buck down. A cop breaks up the fight, and Claude refuses to tell which boy gave him his black eye. Claude is admitted to the boys' gang and to their hideout.

At home, Claude shows off his black eye to his father. He finds out his father is broke and is delighted that now he is poor like Gig and Buck, and can wear corduroy pants like the other fellows.

THE DEVIL IS A SISSY (electrocution)

Metro-Goldwyn-Mayer 1936
Producer: Frank Davis Director: W.S. Van Dyke

289 ft., 8 mins. running time Coll., Ad.
16 mm. sound

RENTAL: $4.50 for 1 week
$6.00 for 2 weeks $12.00 for 15 weeks
8.00 for 6 weeks 20.00 for 30 weeks

RESUME: In the classroom of a public school on New York's east side the roll is being called. Gig, one of the pupils, is absent, and it develops that his father is in the penitentiary condemned to the electric chair. The electrocution is to take place that night at twelve.

As the time for the electrocution approaches, Gig is at home where well-meaning friends and the priest come to comfort his mother. He leaves the apartment with his friend Buck, and stands with him under the street light in front of his home. He speaks proudly of his father -- he was a "tough guy" who wouldn't squeal -- they never would have got him if another mug hadn't squealed on him.

The hour strikes. Gig, realizing that his father is now dying, goes through an emotional paroxysm. He recovers his calm and goes indoors. Hearing his mother crying he tries to comfort her, and tells her that he will look after her now.

The next day going to school, Gig boasts to Buck about his father....how tough he was, and how many volts it had taken to kill him. Another spasm of feeling shows in his face, and he begins to whistle nonchalantly.

THE DEVIL IS A SISSY (juvenile court)

Metro-Goldwyn-Mayer 1936
Producer: Frank Davis Director: W.S. Van Dyke

567 ft., 16 mins. running time Jr.H., H.S., Coll., Ad.
16 mm. sound

RENTAL: $5.00 for 1 week
$7.00 for 2 weeks $17.00 for 15 weeks
10.00 for 6 weeks 28.00 for 30 weeks

RESUME: Three boys, Claude, Gig and Buck, who live in New York's east side, need money. Gig's father has been electrocuted, and Gig wants to buy a tombstone for

the grave. They have been trying to get the money together by stealing tires, without much success, and Claude finally suggests that they steal expensive toys from some rich home, and pawn them.

Plans are made. They break into a house. Claude, playing the part of "Raffles", leads the expedition. They take as many toys as they can carry. As they leave the pawnshop after selling the toys, they are seen by the neighborhood policeman who suspects something is wrong. Their parents are served with notices to bring the children into court for investigation.

Claude announces to his father that he cannot "squeal", but assures him he has done nothing of which he is ashamed. His father is puzzled, but suspends judgment awaiting the facts. Buck's father takes a strap and is ready to beat Buck to get the truth when his mother intervenes. Gig's widowed mother is distracted and can't get Gig to talk.

As they sit in court waiting for their cases to be called, they hear the judge make an example of a boy who has been a repeated offender by sending him to reform school. In private chambers the judge tries by friendly methods to get the three boys to tell their story. The boys refuse to tell. Buck's father offers to get the facts by beating his boy. The judge puts the father in his place by saying that undoubtedly the parents are at fault for what has been done. The judge assumes that Gig and Buck are the offenders, and finally threatens them with reform school. Then Claude, who has been wanting to talk, confesses that the plan was his. He had taken his friends to his mother's house and had stolen his own toys. He was being "Raffles" and robbing the rich to give to the poor. Gig and Buck are disgusted with Claude for putting something over on them. Gig and Buck are put on probation because they had thought they were really stealing.

STUDENT DISCUSSION: DEVIL IS A SISSY (juvenile court)

(Part of a discussion by a group of high school students in the Harlem section of New York City)

Boy: I think the young boy of fourteen or fifteen starts out in life like that, say in this area in Harlem, poor; he sees something he likes and his parents can't give it to him; he can't get a job and his only alternative is to steal it, and if he wants it bad he will do anything to get it.

Boy: Well, it seems to me if the parents had a better understanding of the children.....

Boy: In this case I don't think it was that. It was just that they wanted to steal.

Boy: You think that gangs are composed of boys that are naturally bad?

Boy: No.

Boy: Then why are gangs organized?

Boy: Well, for a form of recreation; they get together and shoot dice, and play in a clubhouse. Big gangs all started out when they were children; they began going around together shooting dice, and some of them make money on it, and they see how easy it is to get it, and they want more money, then they want clothes, and then a car, and so they organize in a bigger way, and say they can get what they want that way. They organize; they all stick together, and yet they don't trust each other because each one knows each is a thief or murderer or whatever they are. But when they first start off I don't think they really mean to become what they do. But they want so many things that they can't have, and when they start to get some things this way, why they just go on and try to get more.

Boy: But the penalty, they don't understand what that can mean--they don't understand it--it is usually lack of education, but they feel everyone is all against them, the whole world, when they can't have anything they want, and they see they have to fight for anything they want--like the father saying over and over how he had to fight in the war, going over the top, and he wanted to treat the boy in the same way--beating the boy all the time, and the kid sees he must fight in life for everything.

Boy: Doesn't giving a beating make the boy hate his father?

Boy: You do it over again just to spite the father. And just like pride, it is really selfish, you hide behind it; it is really an escape to get out of something.

Boy: Well, take the boys around my block--the older boys, they're sort of their ideal of the block; they dress flashily and smoke and such things, and we smaller kids figure we'd like to be like them, and so I started to smoke too to be like them. My father caught me and whipped me. After

a while when I grew older I happened to realize they were just a bunch of fools. But many of the kids on our block, they took after the older kids. So I say the example of the older fellows makes them that way. They think they can become successful gang leaders and admired like the others. They're not naturally criminal-minded, but under the influence of the tough guys in the neighborhood they're led to it.

Boy: Then it's not human nature?

Boy: I won't say for sure. I don't think anyone is inclined to be bad. It's mostly due to the influence around them and the environment.

Boy: I agree with him. They're not really born bad. It's from bad company, that's all. They start in that way at first. They see the other boys get away with it and think they can too.

Boy: But suppose that in time the slums will be removed--I suppose they will be--suppose in fifty years the slums will be removed. Do you think there will be as big a crime wave as there is now? It will be in some way lessened, I believe --but it will take a long time before people get it out of them. The children now under bad influence will be grown up then and they'll be doing the things they're learning now, and so on with the ones that are children during say the next fifty years. They learned bad things and they will have money, and the kids figure it pays to steal, and sometimes they have to do it, and they influence their children, and in that way I think it will take a long time even if the slums will be removed before crime will become as rare as--well, it will be like a disease and will be treated as such, whereas now it isn't. It's more or less such an epidemic of crimes -- that's what crime is; that's bad.

DODSWORTH

United Artists 1936
Producer: Samuel Goldwyn Director: William Wyler

328 ft., 9 mins. running time H.S., Coll., Ad.
16 mm. sound

RENTAL: $4.50 for 1 week
$6.00 for 2 weeks $12.00 for 15 weeks
8.00 for 6 weeks 20.00 for 30 weeks

RESUME: Sam Dodsworth, retired American auto manufacturer, is on an ocean liner with Fran his attractive wife. For him it is the chance of a lifetime to enjoy a new life with her. For her, after years of married life in a small town, it is an opportunity to prove to herself that she is a woman of the world.

Fran undertakes a flirtation with a sophisticated young English captain whom she meets the first night out. While Sam carries on friendly conversations with an American woman, Fran engages in her flirtation with Captain Lockert. While Sam is getting healthy excitement out of his first glimpse of the English coast, Fran is bored with everything except the expert flattery of the Captain. Yet when the Captain on the last night of the voyage proposes to make love to her, she feels she has been insulted and tries to order him out of her cabin. He counters that she is no woman of the world at all, that any schoolgirl could have handled a man with more skill. He advises that in future she give up starting things she is not prepared to finish. Just as the Captain is leaving the cabin Sam appears, bids him a friendly goodnight, and comments to his wife that Lockert is a nice fellow.

EDUCATING FATHER

20th Century-Fox 1936
Associate Producer: Max Golden Director: James Tinling

171 ft., 5 mins. running time Jr.H., H.S., Coll., Ad.
16 mm. sound.

RENTAL: $4.00 for 1 week
$5.00 for 2 weeks $8.00 for 15 weeks
6.00 for 6 weeks 12.00 for 30 weeks

RESUME: Jack Jones is giving the valedictory address at the Maryville High School commencement. His family sits proudly in the audience. After the commencement exercises, the family goes home for a celebration. Mr. Jones presents Jack with a watch, and tells him that so far he has justified all the family hopes.

Mr. Jones tells Jack that arrangements are all made for his studying at the School of Pharmacy. Jack replies that he isn't interested in pharmacy -- his choice is aviation. His father insists that Jack at least go into a profession. Jack points out that all professions are overcrowded, and there is more opportunity in aviation. His father speaks of the dangers in flying. They quarrel, and Jack leaves the room angrily.



From a discussion

Luther: "Fathers try to use their son's lives to make out the weaknesses in their own. But sons don't understand how to talk to their own fathers."

From the photoplay EDUCATING FATHER. Courtesy 20th Century-Fox.

Mr. Jones mutters to himself that when he was a child he obeyed his father. Mr. Jones' mother stands up for her grandson, pointing out to Mr. Jones that when his father had wanted him to stay home and farm, he had run away to be a druggist. Mr. Jones tries to justify himself by saying that he couldn't see any future in farming and wanted to progress. "Perhaps Jack can't see any future in pharmacy," retorts his grandmother.

A FAMILY AFFAIR

Metro-Goldwyn-Mayer 1937
Producers: Lucien Hubbard, Samuel Marx
Director: George B. Seitz

683 ft., 19 mins. running time H.S., Coll., Ad.
16 mm. sound

RENTAL: $5.00 for 1 week
$7.00 for 2 weeks $17.00 for 15 weeks
10.00 for 6 weeks 28.00 for 30 weeks

RESUME: Judge Hardy of Carvel grants a temporary restraining order preventing the start of construction on an aqueduct that would draw upon Carvel's water supply. He is under pressure from the townspeople to withdraw this injunction, for they see the immediate prospect of jobs and money for the town.

Marian Hardy has just arrived home from college. She has met Wayne Trent on the train, and in the course of the journey west these two have fallen in love. Marian is very anxious that Wayne make a good first impression on her family. Wayne arrives to call, and the Hardy family -- Judge Hardy, Mrs. Hardy, an aunt, the older sister, and young Andy -- all gather around to look the young man over. It is a nerve-racking experience, but Wayne makes out very well. It develops that he is an engineer for the new aqueduct.

In the meantime young Andy has to attend a party. He despises girls and hates parties, but his mother has promised he would attend with the daughter of a family friend. Andy, however, is surprised and delighted to find the girl very attractive, and plans to monopolize her time.

Next morning at breakfast Andy comes down late. Quizzed about the party he admits his girl was swell, announces a date to ride in her new V8 that day. Judge Hardy, reading the paper, finds news that he is to be impeached. He conceals the paper, leaves hastily and passes hostile neighbors on his way to court. His campaign manager warns him that his proposed suit against the newspaper would be political suicide, but the Judge sticks to his decision.

Andy's girl refuses to go riding with him because her father, angry with Judge Hardy, has told her not to go with Andy. Both Andy and Marian come to their father. Andy asks for facts about the injunction. To Andy the Judge gives a book from his desk, and marking a particular passage, assures him that a careful study will clear up the Judge's position. Marian, however, is more resentful. The Judge cannot persuade her that there is anything to be said for his position. She only sees the fact that her young man will have to leave Carvel to find work elsewhere, and that she may lose him. She calls her father "an old fogey" and storms out of the room.

FOUR DAUGHTERS

Warner Brothers 1938
Producer: Benjamin Glaser Director: Michael Curtiz

731 ft., 20 mins. running time H.S., Coll., Ad.
16 mm. sound

RENTAL: $5.00 for 1 week
$7.00 for 2 weeks $17.00 for 15 weeks
10.00 for 6 weeks 28.00 for 30 weeks

RESUME: The Professor, his four daughters, Aunt Etta and Felix are having a picnic in gay, holiday mood. Felix and Ann, the youngest daughter, are in love. Felix is working on a musical composition to be entered in a $5000 contest. He has asked Mickey Borden to come and help orchestrate his composition.

Mickey turns up one morning just as Felix is leaving for the conservatory. Untidy and sardonic, he satirizes the "rugs on the floor, the smell of cooking in the kitchen." He is late because, having lost his fare on an unlucky bet, he had thumbed his way up, holding out for town cars with chauffeurs -- "a poor man's privilege." Felix suggests that he get a room in town, and Mickey casually agrees, mentioning that he had been evicted from his room in New York that very morning.

Felix turns his score over to Mickey and asks him to introduce himself to the family as they come in. Absorbed in his musical problem, Mickey ignores Aunt Etta's friendly advances, but eventually accepts her offer of a cup of tea, reminding her that after all tea is only hot water, nothing to feel noble about. When Ann comes home, Mickey is playing one of his own compositions. Ann ventures the hope that he won't enter it in the contest, because they all want Felix to win. Mickey tells her that he can never win anything. "The Fates, the Destinies, or whoever they are, won't stand for my winning." He develops his theme bitterly, saying that They (the Fates) have been against him from the beginning and will never permit him to win anything.

Although she is confused and angered by his egotism and heroics, Ann takes an interest in Mickey. She gets him to improve his appearance and puts up curtains in his room. She wants him to finish his composition, but he remains convinced that Fate will defeat him. He responds to these attentions, however, and finds himself falling in love with Ann.

At the Professor's birthday party, Mickey is touched because Ann has bought a present for him to give her father. She has also bought a present for Mickey. Felix and Ann announce their engagement at the party.

Ann finds Mickey on a park bench, sunk in his former gloom. When she tries to rouse him, he curses the Fates for taking him out of the gutter, giving him a look at some real people, letting Ann get a half-nelson on his heart, and then throwing him back into the gutter.

FURY (lynching)

Metro-Goldwyn-Mayer 1936
Producer: Joseph L. Mankiewicz Director: Fritz Lang

602 ft., 17 mins. running time H.S., Coll., Ad.
16 mm. sound

RENTAL: $5.00 for 1 week
$7.00 for 2 weeks $17.00 for 15 weeks
10.00 for 6 weeks 28.00 for 30 weeks

RESUME: Joe Wilson, driving West to get married, is taken into custody at a small town near his destination under suspicion of kidnapping. The evidence against him is purely circumstantial, but he is being held until the District Attorney can check up on his story.

News of the arrest leaks out into the little town, and the story goes from person to person, gaining new details at every telling. The people became aroused -- they want to teach this "kidnapper" a lesson he won't ever forget. The sheriff tries to control the mob, but it gets beyond him. The mob rushes the jail in an attempt to get the prisoner. Foiled, they set fire to the building and burn their victim who is trapped inside.

FURY (governor)

Metro-Goldwyn-Mayer 1936
Producer: Joseph L. Mankiewicz Director: Fritz Lang

604 ft., 17 mins. running time H.S., Coll., Ad.
16 mm. sound

RENTAL: $5.00 for 1 week
$7.00 for 2 weeks $17.00 for 15 weeks
10.00 for 6 weeks 28.00 for 30 weeks

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Realizing the temper of the townspeople, the sheriff telephones the Governor for help, and is promised the State Militia. The State political boss, however, persuades the Governor that he has been foolishly disturbed, that in an election year one has to be careful about "butting in," and the Militia is ordered to withdraw. Meanwhile the Sheriff tries to keep the mob at bay, but they break through the deputies, batter the jail door down, set fire to the building and burn their victim who is trapped inside.

The papers are full of the story of the lynching of a man who has since been proved entirely innocent of the kidnapping, and the Governor realizes that had the Militia been sent, the man could have been saved. The boss reads the Governor wires congratulating him on his action but he says, "What will they say when they find out he was innocent?"

FURY (trial)

Metro-Goldwyn-Mayer 1936
Producer: Joseph L. Mankiewicz Director: Fritz Lang

514 ft., 14 mins. running time H.S., Coll., Ad.
16 mm. sound

RENTAL: $5.00 for 1 week
$7.00 for 2 weeks $17.00 for 15 weeks
10.00 for 6 weeks 28.00 for 30 weeks

RESUME: A crowd of men, women and children stand fascinated watching a jail in flames. A trapped man, Joe Wilson, appears at a flaming window. A girl faints. She is his fiancee. Newspaper headlines announce that an innocent man has been lynched.

Joe Wilson's brothers get the District Attorney to prosecute the guilty townspeople. But by mutual consent the whole town decides to stick together and swear ignorance of the whole affair. The District Attorney cannot even get anyone to admit that Joe Wilson was in the jail at the time of the lynching. He is determined to investigate the case in spite of threats from the State political boss.

Eventually 22 citizens are brought to trial. Witnesses from the town are called, but without exception they hold to their stories that the people on trial were not at the scene of the fire. The District Attorney, however, is able to prove by means of newsreel pictures taken at the time of the lynching, that each indicted person was there and had participated actively in the burning of the jail.

Defense attorneys claim the State has not proved that Wilson was actually in the jail at the time it burned. His fiancee testifies she saw him at the window but defense attorneys insist that some part of the body or something known to have been worn by the deceased has to be presented in evidence. A ring is introduced by the prosecution; it is blackened and burned. Wilson's fiancee identifies it as a ring she had given Wilson, and one of the women on trial, hearing that they were to be married and unable to bear the young girl's suffering, breaks down, confessing hysterically to the guilt of all of them.

THE GOOD EARTH (woman)

Metro-Goldwyn-Mayer 1937
Associate Producer: Albert Lewin Director: Sidney Franklin

651 Ft., 18 mins. running time H.S., Coll., Ad.
16 mm. sound

RENTAL: $5.00 for 1 week
$7.00 for 2 weeks $17.00 for 15 weeks
10.00 for 6 weeks 28.00 for 30 weeks

RESUME: Wang, a poor Chinese farmer, goes to the Great House to get his bride, Olan, one of the kitchen slaves who had been sold for food during a famine. He has never seen her, and hopes that she will not be too ugly. His father reminds him that to a poor peasant, a woman's looks are unimportant, she must be able to work and to bear many children who can work.

Wang and Olan are married, and together they work the land of his ancestors. She does much of the hard labor in the fields, as well as all the household tasks. It is harvest time when her first baby is expected, and Olan goes to the fields to help save as much of the crop as possible from a sudden storm. When she can work no longer, Wang takes her to the hut, and Olan has her baby unattended. Wang, returning from the fields, hears he has a man-child, and his face is wreathed in smiles. The grandfather remarks that if it were not undignified he would tell Olan that she was a good wife. Wang goes to inspect his child, and grunts and giggles with delight. Olan, from the corner of the room, smiles at his pleasure.

THE GOOD EARTH (famine)

Metro-Goldwyn-Mayer 1937
Associated Producer: Albert Lewin
Director: Sidney Franklin

470 ft., 13 mins. running time H.S., Coll., Ad.
16 mm. sound

RENTAL: $4.50 for 1 week
$6.00 for 2 weeks $12.00 for 15 weeks
8.00 for 6 weeks 20.00 for 30 weeks

RESUME: The slow ravages of famine in China bring a whole village to desperation. Wang and his family resist every temptation to sell their land for food, and finally leave for the South, hoping to get work and food in the big city.

But conditions there are even worse. No work can be found. They beg whatever they can, and are finally driven to stealing food. Wang is in despair, but at last manages to get work hauling heavy loads -- doing the work of an animal.

Troops come to the city. The workers hauling their loads ask each other what this can mean. One suggests it means Revolution. Wang wishes to know what Revolution is. His companion replies he is not sure, but that he thinks it has something to do with food.

THE GOOD EARTH (locusts)

Metro-Goldwyn-Mayer 1937
Associate Producer: Albert Lewin
Director: Sidney Franklin

489 ft., 14 mins. running time H.S., Coll., Ad.
16 mm. sound

RENTAL: $5.00 for 1 week
$7.00 for 2 weeks $17.00 for 15 weeks
10.00 for 6 weeks 28.00 for 30 weeks

RESUME: A locust plague threatens Wang's rich fields. His household is a large one. There are many people dependent upon him. His uncle wails that he had predicted a plague of locusts -- "and what can we do against the gods?" But Wang's young son is sure that something can be done. He tells his father that in school he had been taught that man is the earth's slave or its master. Experience has taught them where the locusts will settle. They must fight them with fire and water and concerted effort. Wang's uncle insists that all such efforts must fail, but Wang decides to take his son's advice. He offers to share whatever of his fields are saved with all who will help dispel the locust horde which is coming over the hill.

The group of farmers get to work with spades. They dig trenches and fill them with water. They soak some of the crops with kerosene and set fire to them. Women and children join the work. The noise of the locust

swarms comes closer and closer. The air gets black with insects. They work faster, Wang's uncle in the background bewailing their ill-luck. The locusts alight and begin their work of destruction. The swarms are so thick that some workers are almost smothered in them. The men feed the fires with hay from the barns. The uncle sits in the background still bewailing the disaster. The workers dig the locusts out of the trenches which are choked with them. They try to kill the insects with flails.

Then suddenly the wind changes and the locusts are carried over the hill in another direction. Many of the crops have been saved. The uncle, having done nothing to help, starts to cry: "Victory, Victory!"

Wang is proud of his son, but there is no time to be wasted. The fields must be cleared, there is much work to be done.

HIT AND RUN DRIVER

A Metro-Goldwyn-Mayer Short Subject 1935
From the CRIME DOES NOT PAY Series

268 ft., 7 mins. running time H.S., Coll., Ad.
16 mm. sound

RENTAL: $4.50 for 1 week
$6.00 for 2 weeks $12.00 for 15 weeks
8.00 for 6 weeks 20.00 for 30 weeks

RESUME: A young couple are walking home on one of the larger motor highways. They keep well to the side of the road, out of the path of possible cars. It is late at night and the road is deserted. A car, being driven at tremendous speed, rounds a curve. The driver sees the pedestrians too late, tries to swerve aside, but runs them down. A terrified young driver sees the bodies lying on the roadside, and drives away. In the course of time the police come to the scene, and begin to trace the suspect.

The police question the young man. He denies all connection with the accident and gives excuses to cover any suspicious facts. Shown pictures of the victims before and after the crash, he wavers, but still will not admit anything.

The police take him to the hospital in the hope of possible identification by one of the victims. Arriving there, the surgeon tells them that there is no hope for the boy victim, and that the girl, if she should recover,

will be blind for life. He states that both lives could have been saved if they had been hospitalized immediately after the accident.

The suspect, confronted with the results of what he had done, breaks down and admits everything. He confesses to the police that it had been an accident. He had never meant to harm these two innocent people, but after it had happened fear drove him to cover his tracks and try to escape punishment. He begs them to try to understand his side of the case.

I AM A FUGITIVE FROM A CHAIN GANG (chain gang)

Warner Brothers 1932
Producer: Mervyn LeRoy Director: Mervyn LeRoy

493 ft., 14 mins. running time H.S., Coll., Ad.
16 mm. sound

RENTAL: $5.00 for 1 week
$7.00 for 2 weeks $17.00 for 15 weeks
10.00 for 6 weeks 28.00 for 30 weeks

RESUME: Two men are holding up a lunch counter. They take the money from the cash register and rip out the telephone. They are about to make a getaway when the police rush in, shooting one man and arresting the other.

The arrested man is James Allen. He is sentenced to 10 years at hard labor on the chain gang. The rapping of the judge's gavel gives way to the hammering of an anvil. Chains are being attached to Allen's feet in the smithy of the prison camp.

The prisoners are awakened at 4:00 a.m. Guards free them of the long chain which secures them to their cots during the night. Everyone except Allen staggers up. He lingers in bed, and the guard hurls a section of chain in his face. "That'll teach you," he declares. At breakfast, Allen is revolted by the fried dough on his tin plate. One of the old inmates, seeing him push the food away, advises him to learn to like it, "because that's what you're going to get every day, every year."

The prisoners are herded to work on trucks where they are chained into place. In the quarry they heave picks under the supervision of guards with whips and guns. Once Allen pauses. A guard hits him down. "But I was only wiping the sweat off." "You got to ask their permission to wipe it off," a fellow prisoner explains. A sick prisoner faints under the strain of the labor and the goading of the guards. He is revived by a pail of cold water in the face. At nightfall the prisoners are returned to camp. The warden makes his nightly round to

find out which one of the fellows "didn't give us a good day's work." The sick man is singled out, and the warden flourishes his whip. Allen mutters, "Skunk," and is ordered to the whipping post instead.

It is Sunday. The prisoners watch through the window as one of their comrades is released. He hobbles stiffly across the courtyard, finding it strange to walk without his chains. A pine coffin is loaded onto a truck. "Red's leaving today, too....There are only two ways to get out of here -- work out, or die out," one of the prisoners comments.

The truck stops to give the released convict a ride to town. He climbs onto the back of the truck, sits on the coffin, and striking a match against it, lights a cigarette.

I AM A FUGITIVE FROM A CHAIN GANG (Pardon Board)

Warner Brothers 1932
Producer: Mervyn LeRoy Director: Mervyn LeRoy

734 ft., 20 mins. running time H.S., Coll., Ad.
16 mm. sound

RENTAL: $5.00 for 1 week
$7.00 for 2 weeks $17.00 for 15 weeks
10.00 for 6 weeks 28.00 for 30 weeks

RESUME: Allen James, a successful Chicago engineer, is being interviewed in his office by leading merchants of the city. They want him to address their next meeting. As he accepts the honor, two detectives force their way into the office and place him under arrest.

Six years earlier Allen was operating a steam-shovel. He was laid off. Work was scarce and he tramped the countryside looking for jobs. Pete, a chance acquaintance in a flophouse, offered to show Allen a joint where they could get a couple of free hamburgers. In the lunchwagon Pete, at the point of a gun, forced Allen to be his accomplice in holding up the cash register. The cops happened in, shot Pete, and took in Allen who, because the money was on him, was convicted to ten years at hard labor on the chain gang. After a time, Allen was able to escape, and when the law finally caught up with him, he had become an esteemed citizen of Chicago.

Public opinion backs Allen in the extradition proceedings. The state which convicted him appeals to the principle of state's rights, and promises that if Allen returns to prison he will be pardoned after 60 days of

clerical work. Against the advice of his attorney, and after consulting his fiancee, Allen returns voluntarily to clear himself once for all.

Back in the south, Allen finds that instead of being given clerical work, he is thrust back into the chain gang, where the guards are threatened with the loss of their jobs if he escapes again. At the expiration of his 60 days the pardon is postponed a year. Allen is incredulous and despairing. "The state's crimes are worse than mine -- worse than anyone's. Their promises didn't mean a thing." His brother convinces him that he must be a model prisoner for a year while his friends work night and day to bring about his pardon.

At the end of the year his case is presented again to the pardon board. Again the pardon is refused. Allen makes another escape from the chain gang. Months pass, and no one has heard of Allen. One night as his fiancee puts her car away, Allen creeps out of the dark to see her. She questions him hysterically: "Why haven't you come before?" "I was afraid to." He is a hunted man, hiding by day, traveling by night, abandoning jobs whenever he fears detection. A noise startles him as they talk. "Do you need money, Jim?", she cries after him as he retreats. He shakes his head. "But you must, Jim. How do you live?" Disappearing into the darkness, he calls back: "I steal."

IF I HAD A MILLION

Paramount 1932
Producer: Louis D. Lighton Director: Norman McLeod

366 ft., 10 mins. running time H.S., Coll., Ad.
16 mm. sound

RENTAL: $4.50 for 1 week
$6.00 for 2 weeks $12.00 for 15 weeks
8.00 for 6 weeks 20.00 for 30 weeks

RESUME: An eccentric millionaire decides to cheat his greedy relatives of inheritance by giving his money away to strangers in amounts of $1,000,000. He takes a directory and drops ink onto a page. The name indicated by the blot is Samuel Peabody.

Peabody is a clerk in a china shop. He has been promoted from the bookkeeping department, and given a raise. The increase, however, proves to be entirely mythical because Peabody is charged for breakage, and being a very nervous, timid person, he is constantly breaking things.

He brings his weekly pay-check home to his wife. As soon as Peabody opens his front door, his wife rushes to meet him, takes his coat and hat and starts talking at him. It is evident that Peabody has learned never to listen to his wife. He tries to read his paper, but her voice drones on and on. He escapes to the bathroom with his paper, and locks the door. At bedtime that evening Mrs. Peabody is still at it. She reproves him for his carelessness with the china, upbraids him for his small earnings. Peabody finally goes off to sleep only to dream that he falls and breaks all the china in his shop.

After breakfast the following morning, Peabody leaves the house, closing the door firmly on his still talking wife. As he goes down the path a stranger approaches. Peabody at first thinks he is the collector for his piano payment and explains that he used the money as part payment for a beautiful white rabbit which he covets. The stranger says that he is not a collector, but that he has a check for Peabody for one million dollars.

In the china shop, the proprietor and clerks are waiting for Peabody. It is very late. The proprietor is angry and the clerks very nervous. At last Peabody arrives -- dressed in faultless morning clothes, leading a white rabbit on a leash. He greets the clerks and proprietor nonchalantly, and to their horror sets about systematically breaking all the china within his reach. He gleefully directs the clerks to keep track of the cost. He is not satisfied until the place is a shambles. With a final flick of his cane he finishes off a figure, which in his dream had been his wife, waves a cheery good-bye to the frozen attendants, and exits.

STUDENT DISCUSSION: IF I HAD A MILLION

(Part of a discussion by high school students in a Chicago private school)

Leader: Do you have anything to say about the dream?

Ann: I felt in the dream at the office he was always haunted by breaking china, and the minute he got home his wife bawled him out and even in his sleeping hours he couldn't get away from it.

Leader: Was that a good response that he made when he went to break up all the china? Was that a desirable way of behaving under the circumstances?

Ann: Yes.

Boyd: I think that sort of constituted a breaking of an old obsession, this obsession that always possessed him. He was very afraid of it and when he got the money, here he had a new type of security and his only revenge on his old obsession was to smash everything that created it.

Bob: His life had been based on china. Now since his whole life wasn't as fragile as that, I wonder if he continued to be concerned with it or if his life will take a different course?

Leader: Will he be free from the china now? Well, what about that? I am surprised that you all assume that the breaking china was a desirable way to behave.

Joe: It is understandable; we wouldn't say it is satisfactory. We could see why he would do it.

John: The rabbits seem to be the only part of his life that isn't an eternal nightmare.

Leader: I wonder if we can be too literal about the china? Could it symbolize other things in life that we may feel like smashing or fighting against?

Susan: The china and the wife were alike; they were both restrictions on him.

THE INFORMER

R.K.O.-Radio 1935
Associate Producer: Cliff Reid Director: John Ford

490 ft., 14 mins. running time H.S., Coll., Ad.
16 mm. sound

RENTAL: $5.00 for 1 week
$7.00 for 2 weeks $17.00 for 15 weeks
10.00 for 6 weeks 28.00 for 30 weeks

RESUME: Gypo is a poor, simple Irishman, without job or prospects. He is unable to earn enough money to keep his woman off the streets, where she goes to get enough money for food and clothing. She reproaches Gypo with his poverty. If they only had ten pounds each they could get away to America. "Twenty pounds and the world is ours."

An old friend of Gypo's, Frankie McPhilip, is a political fugitive. There is a reward of twenty pounds on his head. Unexpectedly Gypo meets Frankie that night in the city. Frankie has sneaked in under cover of the fog to see his mother and sister.

Gypo, hounded by his need for that twenty pounds, goes to British headquarters and informs on Frankie's whereabouts. Frankie is killed trying to escape. Gypo gets his twenty pounds reward, and slinks out of headquarters into the fog haunted by the face of his comrade.

LA MATERNELLE

Studios Photosonor 1935 Directors: Jean Benoit-Levy, Marie Epstein
Distributed by:
French Motion Picture Corp.

801 ft., 22 mins. running time H.S., Coll., Ad.
16 mm. sound

RENTAL: $5.00 for 1 week
$7.00 for 2 weeks $17.00 for 15 weeks
10.00 for 6 weeks 28.00 for 30 weeks

RESUME: (DIALOGUE IN FRENCH...ENGLISH TITLES)

To a nursery school in a poor section of Paris comes well-educated Rose, formerly a wealthy girl, now poor, to work as a maid. Madame Poulin, the chief maid warns her that she must really love children to do the work expected of her. It is clear that she does.

Marie Coeuret, a six year old, is greatly in need of affection. Her mother is a street walker who neglects Marie. The child immediately attaches herself to Rose who responds warmly to the children. Marie makes excuses to get attention from Rose and is jealous of other children who are cared for by Rose. Mme. Poulin warns Rose that the child is "queer" and tells Rose her mother's background. Rose responds that Marie is a child...like all others.

Marie and her mother are walking along the street when the mother meets a man acquaintance. She sends Marie home and disappears with the man. In the morning, at school, the Directress tells Marie's teacher the mother has run off with a man who is wanted by the police. Marie is questioned in an effort to locate the mother.

Rose takes Marie home and discovers that there is no one to care for her so she takes the child to her own quarters. This is a breach of the rules, and so when it is discovered the next day Rose is called before the Directress and the Doctor in charge. Rose protests that someone must care for the child and that affection is the most important thing in a child's life.

The Doctor falls in love with Rose and she agrees to marry him. They go off together excitedly, momentarily forgetting Marie. She wanders to the edge of the docks. In a short time Marie is returned to the school drenched and half drowned. Madame Poulin sends for the Doctor. He says the child is all right and starts to return to Rose. Mme. Poulin stops him saying that he is responsible for the child's attempted drowning. She insists that this is the second time a man has taken away the person who was caring for Marie and that Marie tried to drown herself because of her loneliness and despair. Rose returns to the school to see what the trouble is. Marie flies into her arms. Rose and the Doctor agree that Marie must come with them and be their child.

STUDENT DISCUSSION: LA MATERNELLE

(Part of a discussion by high school students in a Chicago private school)

Leader: Can we relate this at all to the discussion we have had in the past on needs? Do any of those issues that were raised in connection with the basic needs of people come in here?

Jean: She had no sense of belonging to any one; I mean, when her mother deserted her she turned to Rose for a feeling of belonging.

John: I don't see how we can say that about Marie in particular. From the view we had of all the other children, none of them had any sense of belonging to somebody...like the little fellow at the garbage can.

Mary: All the other children had a home and family. This one girl was all alone.

Frank: There seemed to be a definite need for love and a family life.

Sue: All kids need that.

Mary: Everybody; not only children.

THE LAST OF THE PAGANS (marriage)

Metro-Goldwyn-Mayer 1935
Producer: Philip Goldstone Director: Richard Thorpe

492 ft., 14 mins. running time H.S., Coll., Ad.
16 mm. sound

RENTAL: $5.00 for 1 week
$7.00 for 2 weeks $17.00 for 15 weeks
10.00 for 6 weeks 28.00 for 30 weeks

RESUME: A group of men from an island in French Polynesia are on a wife hunt. They go to a neighboring island in search of women, and find a group of girls in bathing. One of the girls sees them, gives the alarm and the group flees with the men in pursuit.

Taro, one of the hunting party, has seen a girl he is determined to get, and even after the rest of his comrades turn back to their boats to escape the village spearmen, he persists in his pursuit, captures his desired maiden and hides with her until dawn. He then steals a boat and takes her to his island.

The men, women and children of Taro's village all turn out to greet Taro and his captive. Taro takes Lilio -- his maiden -- to his mother, and then sets about his courtship. Taro and Lilio are married, the entire village taking part in the ritual dances and ceremonies.

THE LAST OF THE PAGANS (labor)

Metro-Goldwyn-Mayer 1935
Producer: Philip Goldstone Director: Richard Thorpe

557 ft., 15 mins. running time H.S., Coll., Ad.
16 mm. sound

RENTAL: $5.00 for 1 week
$7.00 for 2 weeks $17.00 for 15 weeks
10.00 for 6 weeks 28.00 for 30 weeks

RESUME: In a Polynesian village the natives are happily pursuing their accustomed lives when a ship is sighted off the island. The natives run for their boats and row out to the ship to see the visitors.

On board, the crew prepares liquor, presents and entertainment for the natives. The captain wants men for the government phosphate mines. The natives swarm over the boat, and get drunk on the strange liquor.

Meanwhile the captain picks strong young men, brings them into the cabin, gives them presents, and tricks them into signing a mark on the bottom of a government contract which commits them to five years in the mines. With the quota from this island filled, the ship sails away, the young natives awaking in the morning to find themselves far out to sea, and helpless to escape.

Arriving at the phosphate mines, the line of captured men files into camp, where they are lodged like animals in a pen. Work in the mines is heavy. The phosphate dust tears at their throats; the sun's heat is terrific. The happy member of the group is the man who has almost served his term out, and can think again of returning to his native island life.

THE LIFE OF EMILE ZOLA

Warner Brothers 1937
Producer: Hal B. Wallis Director: William Dieterle

1157 ft., 32 mins. running time Jr.H., H.S.,Coll.
16 mm. sound Ad.

RENTAL: $5.50 for 1 week
$8.00 for 2 weeks $25.00 for 15 weeks
13.00 for 6 weeks 45.00 for 30 weeks

RESUME: In 1895 the Chief of Staff of the French Army learns that important army secrets have been finding their way to foreign countries. The leakage is of such a nature as to point directly to a member of the General Staff. The Chief calls for a roster of staff members, and looks it through for the possible traitor. Count Esterhazy, a man of Hungarian descent, is considered momentarily, but because of his father's record in the French Army, his name is rejected, and suspicion centers on Captain Dreyfus, a Jew. Dreyfus is brought in for questioning. He claims innocence, but is found guilty of the crime.

Emile Zola is seen on the Paris streets with Mme. Zola. They are doing their household shopping. Everywhere newsboys are crying the guilt of Dreyfus and his commitment to Devil's Island. Mme. Zola wonders if Dreyfus is really guilty, but Zola pays no attention. He is engrossed in his shopping.

The years pass and Dreyfus, imprisoned under horrible conditions in Devil's Island, continues to protest his innocence. Mme. Dreyfus comes to Zola and pleads with him to help her husband. She tells Zola that he is the only man in France who could make the

public listen. Zola tries not to listen. He is comfortable and does not wish to become involved. He tells Mme. Dreyfus that she should reconcile herself to her husband's plight, that the case has been closed and there is no chance of re-opening it. She persists. She tells Zola that Count Esterhazy was acquitted to save the face of the General Staff - - she has proof of Esterhazy's guilt. Colonel Picquart, Chief of Intelligence, believes in Dreyfus' innocence, and knows that Esterhazy is guilty. Picquart has presented his new evidence to the General Staff, but it was rejected. Officials are afraid of another treason trial in the Army - - it would undermine the French people's confidence in the Army Staff. They want to forget Dreyfus, and avoid any further scandal. Picquart has been ordered to keep silent.

As Mme Dreyfus tells Zola all these facts, his attitude changes. He feels that the situation is monstrous, but still does not want to become involved. He tells her he has lived his life and is contented, and asks why he must be the one to take up the case. Mme. Dreyfus finally leaves him in despair.

But Zola cannot rest. He decides to write an open letter to the President of the Republic of France and re-open the whole Dreyfus case. In his famous letter, "J'Accuse--", he tells the President that his whole General Staff has known for over a year that Dreyfus was innocent, but that they have been keeping the information to themselves. Zola is aware that this open letter puts him in danger of a suit for libel, but he is willing to undergo the trial so that the Dreyfus case can be re-opened.

Zola is brought to trial. From the beginning the witnesses for the defense are checked at every turn. The judge in charge refuses to allow the Dreyfus case to be mentioned. He asserts the case is closed and will allow no testimony which involves it. Officers in the army plead immunity and refuse to give testimony. Colonel Picquart is called to the stand. He gives evidence against Esterhazy. The Army Staff, present at the trial, is allowed every opportunity to interrupt and give special appeals. They plead with the jury not to undermine confidence in army officials, and put their request on patriotic grounds.

Mme. Dreyfus is brought to the stand by the defense. No question the defense wishes to put to her is allowed by the court, and she leaves the stand without having an opportunity to testify. Count Esterhazy is called to the stand. Before he can give any testimony, the court orders the courtroom cleared. Without the audience, which has obviously been sympathetic to

the defense, the Army is willing to have the Dreyfus case brought up. In closed session the Chief of Staff tells of another document which has come into the Army's hands which satisfies the General Staff of Dreyfus' guilt. They refuse to submit the document saying it would be too dangerous to the Republic if it were made public property. Picquart testifies that this document is a forgery.

The Court recommends that the jury bring in a verdict of Guilty against Zola. Zola speaks to the Jury in his own defense. He tells them that he had wanted this trial so that the truth of the Dreyfus case could be brought to light and judged by the people of France. He pleads for justice for himself and thus also for Dreyfus. All during Zola's speech the Army officers heckle him.

The case is given to the jury. They find Zola guilty.



From a discussion

Lillian: "The enthusiasm for parades could be turned to something that could be helpful, and if that is possible our problem would be fairly simple.... They could be turned to helping the poor man, and get very inspired by that."

From the photoplay THE LIFE OF EMILE ZOLA. Courtesy Warner Brothers.

THE LIVES OF A BENGAL LANCER

Paramount 1935
Producer: Louis D. Lighton Director: Henry Hathaway

475 ft., 13 mins. running time Coll., Ad.
16 mm. sound

RENTAL: $4.50 for 1 week
$6.00 for 2 weeks $12.00 for 15 weeks
8.00 for 6 weeks 20.00 for 30 weeks

RESUME: The 41st Bengal Lancers are on border duty in India. Colonel Stone is a man who values the Army above anything else. He is a martinet and a disciplinarian. His only son is sent out from Sandhurst to join the regiment, very happy at the prospect of meeting and learning to know his father. His father and mother had separated years before. The boy is under the mistaken impression that his father had sent for him personally. The fact is, however, that the Major had arranged for his coming without consulting Colonel Stone.

The Colonel, afraid to express feeling, anxious that no favoritism be shown, and that the boy be put through the paces like any other soldier, refuses to recognize the father-son relationship. Bitterly disappointed and unhappy, the boy's love and admiration for the father he had never known, changes to resentment.

MAKE WAY FOR TOMORROW

Paramount 1937
Producer: Leo McCarey Director: Leo McCarey

635 ft., 18 mins. running time H.S., Coll., Ad.
16 mm. sound

RENTAL: $5.00 for 1 week
$7.00 for 2 weeks $17.00 for 15 weeks
10.00 for 6 weeks 28.00 for 30 weeks

RESUME: Mrs. George Cooper teaches bridge to help with her family expenses. She and her husband and 16-year-old daughter Rhoda, have been crowded in the apartment because George's mother is living with them. They try to arrange that grandmother stay in her room during the evening bridge, but she protests that folks will think this very strange, and judge that they are ashamed of her. Grandmother Cooper is worried about the lack of news from her husband who is living with one of their other children.

George cannot find his evening shirt, and it develops that Grandmother Cooper had taken it to the laundry. She thinks George's shirts have not looked fresh lately. Mrs. Cooper tries to explain that as George's wife she likes to look after George herself, and Grandmother Cooper, feeling rebuffed, says that she seems to be of little help to anyone.

At the bridge lesson that evening, Grandmother Cooper talks to the players, disturbing them. Mrs. Cooper, in desperation, pleads with her daughter Rhoda to take her grandmother out to the movies. Rhoda doesn't want to, but reluctantly gives in. At the movies, Rhoda gets her grandmother seated, secretly goes off for a ride with a young man. Grandmother Cooper leaves the movie a little earlier than Rhoda had expected, and sees Rhoda drive up. Rhoda begs her not to tell, and after exacting a promise that it will not happen again, Grandmother Cooper agrees to keep quiet. Rhoda tells her about the boys she goes out with, and listens to her grandmother's advice with friendly indulgence.

One night Rhoda does not come home at all. Mrs. Cooper is beside herself with worry. Grandmother Cooper tells her that Rhoda is not always absolutely truthful with her mother, and the story of the night at the movies comes out. Rhoda's mother demands what right Grandmother Cooper has to keep Rhoda's activities a secret from her. She accuses Grandmother Cooper of being the reason for Rhoda's behavior. Rhoda had always asked her boy friends home in the past, but not now, because her grandmother did all the entertaining. "You raised five children of your own," says Mrs. Cooper bitterly, "you might let me raise one."

George Cooper talks the situation over with his wife. Mrs. Cooper is convinced that as long as Grandmother Cooper is in the house, Rhoda will never use the house for her own friends. They fear Rhoda's leaving them to get an apartment of her own. Looking over the mail one morning, Grandmother Cooper finds a letter addressed to her son from the Old Ladies Home. She realizes what this means, and in order to save him the difficult task of broaching the subject to her, she tells him that she is lonely in his home, and since re-union with her husband seems impossible, the best thing for her would be to go to the Old Ladies Home.

MEN IN WHITE

Metro-Goldwyn-Mayer 1934
Producer: Monta Bell Director: Richard Boleslavsky

526 ft., 15 mins. running time H.S., Coll., Ad.
16 mm. sound

RENTAL: $5.00 for 1 week
$7.00 for 2 weeks $17.00 for 15 weeks
10.00 for 6 weeks 28.00 for 30 weeks

RESUME: Ferguson, an interne of great promise, is scheduled to study for a year in Vienna and for further years with his Chief, the noted Dr. Hochberg. Ferguson is engaged to Laura Hudson, a wealthy girl, and intends to marry her and have their honeymoon while he is studying in Vienna. Dr. Hochberg disapproves of this arrangement, claiming that marriage and study won't mix. Laura's father tells the young people to pay no attention to Hochberg: "Have a good time while you are young," is his advice.

Laura is impatient with Ferguson's steady application to work and neglect of her. She feels his emphasis on work is ruining their chances for happiness.

In a meeting with the Board the need of money for the hospital is emphasized. A Board member announces that Laura's father will give a large sum if Ferguson is given an appointment to the medical staff. Hochberg refuses to approve the arrangement and is shocked to find that Ferguson has expressed willingness to take the appointment. He phones for Ferguson to come to see him.

Ferguson with Laura returns to the hospital from the rehearsal of their wedding. Laura tries to explain why Ferguson has decided to accept the appointment. Hochberg tells them that Ferguson needs ten years more training and much hard work before he should accept such a post. He puts the choice up to them.

STUDENT DISCUSSION: MEN IN WHITE

(Part of a discussion by high school students in a Chicago private school)

John: I think you can see the daughter had probably been given practically everything she ever desired from her youth, and she is used to getting what she wants, and that the old doctor has completely subjected everything else that might come into his life to his desire to be a good doctor and to find other men who will be good doctors. They have narrowed their lives down so that they don't seem to be able to understand other people's points of view.

Jim: It is interesting to note how the father rationalized his point of view by saying, "You only live once." I think that was one of the main points, as brought out by this excerpt, that you do only live once and you should choose between your own happiness and that of others.

Leader: At least you have some pretty important choices to make. I wonder if the choice is always as extreme as you put it? Do you always have to choose directly between your happiness and others', or are there possibilities for making the two go hand in hand?

Joe: I think that the young doctor would be perfectly happy making other people happy and in that way he would have happiness. I think the girl, Laura, is the one who is getting him in trouble and I think she could because she seemed to love him so much she could squelch anything for happiness.

Mary: I think he would have been just as happy taking up private practice because then Laura would be happy and the only one that would be hurt would be the doctor and yet the doctor would still have the idea that the young doctor was working for the furtherment of medicine.

Leader: I wonder if we shouldn't perhaps look for some solution by which not quite so much of a sacrifice on one side or the other might have to be asked? Are there any possibilities there?

Rosamond: Certainly, as individuals, each person's happiness is rather important and I don't feel that the girl was completely wrong because she had a right to happiness, but I think a compromise might have been reached and yet I can't feel that the older doctor was justified in demanding so much of a young man when there must be so many other young people in the world too that are just as capable.

Susan: The doctor realized the situation. He realized that there were these men in the corporation that were trying to shove this young doctor into this situation and he realized what was best for him.

Dick: I think you get the idea that the young doctor is a very brilliant fellow and he has a very fine future. I think on one side he is being pulled toward devoting his entire life to medicine and on the other side he is being pulled toward private practice and I think both sides are working very hard and aren't offering any compromise. I think he hasn't seen any compromise and is trying to make a decision between the two....

OIL FOR THE LAMPS OF CHINA

Warner Brothers 1935
Producer: Robert Lord Director: Mervyn LeRoy

757 ft., 21 mins. running time Coll., Ad.
16 mm. sound

RENTAL: $5.00 for 1 week
$7.00 for 2 weeks $17.00 for 15 weeks
10.00 for 6 weeks 28.00 for 30 weeks

RESUME: Stephen Chase works in North China for a large American oil company. He is ambitious and idealistic. Against the advice of his boss, he brings a bride to the primitive station convinced that she will be willing and able to make the necessary adjustments.

A lamp which Stephen has invented, and which will bring a great deal of money to the Company, is accepted, but credit is not given Stephen for its invention. His beloved boss is arbitrarily removed to make place for a younger man. For the first time Stephen is disillusioned about the Company in which he has so much faith.

After several months Stephen is ordered to another post more lonely and desolate than the first. Even though expecting a baby, Hester Chase insists on going with her husband. The night their baby is born one of the Company's tanks catches on fire and Stephen is torn between his loyalty to his wife and his duty to the Company. He goes to the tanks, and on his return finds that the baby has died. The doctor had needed his assistance.

Hester Chase is bitter and cannot forgive Stephen for his neglect of her and their baby. She accuses him of having a brass tag on his soul marked with the Company's name, just like all the furniture and everything else belonging to the Company.

Before she has recovered, Stephen is ordered to come to Shanghai to make a report on the fire. He leaves her, even though she expresses uncertainty of staying until his return.

THE ROAD TO LIFE (dialogue in Russian....English titles)

A Mosfilm Production Jr.H., H.S., Coll., Ad.
Distributed by Amkino Corporation

661 ft., 18 mins. running time
16 mm. sound

RENTAL: $5.00 for 1 week
$7.00 for 2 weeks $17.00 for 15 weeks
10.00 for 6 weeks 28.00 for 30 weeks

RESUME: A group of boys are playing cards near a railway station. They are ragged and tough. This is one of Russia's post-revolution gangs of homeless children. Their chief is Mustapha. With the strategy of long practice, Mustapha and his confederates steal a suitcase from a bewildered woman traveler.

Efforts to curb such children in institutions had failed. The Committee in charge decided in 1923 to try to solve the problem with children's collectives. It is intended to give the wild boys a means of exchanging their hostile attitude toward society for a friendly one.

The boys first meet the delegate in a prison where they are being detained. Taking the delegate for a doctor, they start to undress and Mustapha, first in line, opens his mouth for throat inspection. At this the delegate is able to win his first point by making Mustapha laugh at himself. But when the boys discover that this man is no doctor but is sent by the state to persuade them to give up their nomadic life, they become defiant. A few cigarettes make it possible to discuss the matter.

A children's home? The delegate himself would not recommend it. And to "stay" here in the prison? That, he says, with contagious humor, would be very, very foolish. The most important thing, he agrees, is to be free. Gradually he creates a picture of a collective where the boys would govern themselves, where they would learn trades. He allays suspicions by making the new life sound somewhat like the old one.

As the boys are released from prison, planning to escape on the way, they are again on the defensive. "Where are the guards?" they ask, stopping in their tracks. The delegate says that there will be no guards. The delegate trusts Mustapha with money to buy food for the journey. While he goes off on his errand, the others gloomily wait in the train. When the train starts to pull out and Mustapha has not returned, the delegate cannot conceal his disappointment. But Mustapha returns, toting his packages and laughing at the joke of buying food instead of stealing it.

At the collective, the boys acquaint themselves with the planes, blowtorches, awls of the workshop. They begin to make chairs and boots with the help of experts. The collective is noisy with the sound of hammers.

RUGGLES OF RED GAP

Paramount 1935
Producer: Arthur Hornblow, Jr. Director: Leo McCarey

547 ft., 15 mins. running time H.S., Coll., Ad.
16 mm. sound

RENTAL: $5.00 for 1 week
$7.00 for 2 weeks $17.00 for 15 weeks
10.00 for 6 weeks 28.00 for 30 weeks

RESUME: In a hotel room in Paris, 1908, Mr. & Mrs. Egbert Floud are packing to return to their home in the state of Washington, U.S.A. Egbert, perfectly happy as he is, is outraged to learn that Mrs. Floud plans to take Ruggles (a gentleman's gentleman acquired from Lord Birnstead) back to Red Gap with them. Mrs. Floud is going to turn Egbert into a "gentleman" if it kills her. With considerable difficulty, Mrs. Floud and Ruggles manage to get Egbert dressed in a manner more suited to their idea of a "gentleman".

Arriving in Red Gap, Mrs. Floud sets out with the help of her brother-in-law, Belknap Jackson, to make social capital out of Ruggles. They concoct a splendid story of the Floud European trip, putting particular emphasis on their friendship with Lord Birnstead and his kindness in letting them have his manservant, Ruggles.

This story, however, never gets printed, because on his way to deliver it to the newspaper office Egbert persuades Ruggles to drop into the town tavern with him for a drink, and he introduces Ruggles to all his old

friends as "Colonel" Ruggles. The newspaper owner happens to be among Egbert's old cronies in the cafe, and the next day a story appears in the town paper telling of "Colonel" Ruggles, late of the British Army, who is here visiting his old friends the Flouds. Mrs. Floud and Belknap Jackson are crushed by the mistake, but Mrs. Floud's mother, Ma Pettingill, is much amused. The women of Red Gap flock to the house to be introduced to the distinguished visitor. Ruggles, although confused by his new role, obviously enjoys being somebody.

Taking the first opportunity, Belknap Jackson fires Ruggles, and tells him to leave town. Mrs. Floud gets a letter from Lord Birnstead announcing that he is planning to pay them a visit, and wishes to take Ruggles back with him. Mrs. Floud, at first overjoyed at the social triumph such a visitor will bring her, is then infuriated to hear that Belknap Jackson has fired Ruggles.

Ruggles has lost his newly-acquired self-confidence, but regains it when he runs into Egbert and Ma Pettingill (Egbert's mother-in-law) and finds that they had had nothing to do with his dismissal, and still consider him a friend. Egbert and Ma Pettingill try to persuade Ruggles to return to the Floud household. But Ruggles refuses, saying, "I can't go on posing as what I'm not."

SPLENDOR

United Artists 1935
Producer: Samuel Goldwyn Director: Elliott Nugent

628 ft., 17 mins. running time Coll., Ad.
16 mm. sound

RENTAL: $5.00 for 1 week
$7.00 for 2 weeks $17.00 for 15 weeks
10.00 for 6 weeks 28.00 for 30 weeks

RESUME: Phyllis Larrimore, an attractive young matron, is being courted by Martin Deering, an influential and wealthy man who has it in his power to make or break her husband, Brighton. Martin makes it quite clear to Phyllis that she herself is the price which he asks for helping Brighton to become a financial success.

Phyllis refuses his advances, being very much in love with her husband. But Brighton's mother is determined that her son shall be rich at any cost. She seems to understand quite well what Martin Deering wishes from

Phyllis, but wants Phyllis to agree to anything which will help her son. Phyllis had not known wealth before her marriage and tries to persuade Brighton that he should follow his real desire to write and let them get along without such splendor. He, however, feeling the insistence of his mother for money, and measuring success by income, insists that he must prove that he can make money.

Finally convinced that her husband is interested solely in financial success, Phyllis agrees to the conditions which will give him the income he is seeking. Her husband is sent off to a great distance on the job at which he apparently succeeds. He returns, full of his feeling of success, but finds his wife changed and strange. He is bitter and resentful when he finds that she had bought his success, and he disregards the cost to her feeling of integrity. He cannot believe that her love for him had prompted her action. Both feel that their marriage is ruined.

THE STORY OF LOUIS PASTEUR (anthrax)

Warner Brothers (First National) 1935
A Cosmopolitan Release Director: William Dieterle

612 ft., 17 mins. running time Jr.H.S.,H.S.,
16 mm. sound Coll., Ad.

RENTAL: $5.00 for 1 week
$7.00 for 2 weeks $17.00 for 15 weeks
10.00 for 6 weeks 28.00 for 30 weeks

RESUME: Pasteur, a chemist, is convinced that microbes are the cause of disease. He is crusading against the methods used in childbirth cases, arguing that the doctors and midwives spread the dread child-bed fever by infecting patients with their unclean instruments and hands. The members of the French Academy of Medicine are scornful of Pasteur calling him a mountebank and a witch-doctor. When the Emperor becomes interested in Pasteur's theories, they convince him that Pasteur is a quack and a dangerous man. The Emperor orders Pasteur to stick to his chemistry leaving the treatment of human beings to the doctors, and never to publish any findings without submitting them first to the Academy for approval.

France is ravaged by the Franco-Prussian War. The Emperor is replaced by a President. All over France the peasants are being impoverished by anthrax which is killing off all their sheep. The President hears that the sheep at Arbois do not seem to suffer from the disease. He orders an inquiry.



From a discussion

Jim: "Perhaps they are very sincere, but their whole background has trained them in one way. We do that too. That is one of the troubles with student government."

From the photoplay THE STORY OF LOUIS PASTEUR. Courtesy Warner Brothers.

Investigators find that Pasteur has been working here. Still working on his germ theory, he has evolved an antitoxin which makes healthy sheep immune. The doctor heading the investigation laughs Pasteur's record and theories away, and returns to report that the fields at Arbois are immune. The Government then encourages peasants from neighboring provinces to bring their healthy sheep to Arbois for grazing. Pasteur knows the fields to be infected, that his vaccine has saved the ones already at Arbois, and knows that the unvaccinated sheep will die.

One of his assistants goes to Paris and pleads with the Academy to try Pasteur's treatment. A member of the Academy has discovered that he can give a healthy sheep anthrax by injecting the blood of an infected animal. He proposes that they discredit Pasteur for good by making a test: he will pick 50 healthy

sheep, allow Pasteur to inoculate 25 of them and then give all 50 sheep injections of infected blood. The Academy agrees. Pasteur accepts the challenge. The test is made. The inoculated sheep live, and the crowd, largely of peasants, set up a resounding cheer.

THE STORY OF LOUIS PASTEUR (hydrophobia)

Warner Brother (First National) 1935
A Cosmopolitan Release Director: William Dieterle

652 ft., 18 mins. running time Jr.H.S., H.S.,
16 mm. sound Coll., Ad.

RENTAL: $5.00 for 1 week
$7.00 for 2 weeks $17.00 for 15 weeks
10.00 for 6 weeks 28.00 for 30 weeks

RESUME: Pasteur in his laboratory is working out a treatment for hydrophobia. His studies have convinced him that he must make a serum and use this to combat the disease.

To the French Academy of Medicine, made up for the most part of men opposed to and jealous of Pasteur, comes a Russian doctor to find out what Pasteur can do for his countrymen who for years have been preyed upon by rabid wolves. In spite of the Academy's opposition, this doctor persuades them that they must seek out Pasteur and find out what he has been doing. They go to Pasteur's laboratory and he explains his theory. The Academicians refuse to look into his microscope and laugh him down.

Hearing of Pasteur's findings, a country doctor brings him a boy who has been bitten by a rabid dog, and begs Pasteur to save him. Pasteur tries to explain that his treatment has only been tried on animals, and that he cannot experiment on human beings. He is not a physician and the penalty might be the guillotine. But the boy's sufferings drive Pasteur to give the treatment. As the days pass the boy seems no better, but Pasteur persists in his treatment.

Before the outcome of this treatment is established, Pasteur is called on by the Russian doctor to treat a group of Russian peasants who had been bitten by rabid wolves. He points out to Pasteur that this is a marvelous opportunity, but Pasteur replies, "An opportunity, yes, a marvelous opportunity to kill. I am a scientist, not a magician. My treatment was intended for dogs." But again Pasteur is unable to resist suffering. He sends the Russians to the hospital. For days the Academy of Medicine refused to permit the treatment. Pasteur, weary and distraught with worry,

has a stroke. Recovering consciousness, he finds that permission has been given, but already several Russians have died. He insists on going ahead, personally supervises the treatments, and many are saved. Meanwhile, the boy has been cured.

At last the Academy must admit Pasteur's theories. He is given special honors at a meeting of the Academy, and addresses his speech of acceptance to the young students in the galleries telling them not to become discouraged, that no scientific theory has ever been accepted without opposition.

WEDNESDAY'S CHILD

R K O - Radio 1934
Director: J. S. Robertson Coll., Ad.

322 ft., 9 mins. running time
16 mm. sound

RENTAL: $4.50 for 1 week
$6.00 for 2 weeks $12.00 for 15 weeks
8.00 for 6 weeks 20.00 for 30 weeks

RESUME: Bobby, a ten-year-old, is playing with some of his young friends, when one of them spies some "neckers" in a car, and calls the group to watch them. The woman in the car is Bobby's mother, and when one of his companions asks if the man is his father, Bobby protests that his mother would never kiss anyone else. It is obvious, however, that Bobby is shocked and hurt, and that the man with his mother is a stranger to him.

Bobby's mother listens to the pleading of her lover that they stop sneaking and tell her husband of their meetings. She asks him to be patient a little longer.

That night Bobby is unhappy and sleeps restlessly. His mother comes home very late and finds that her husband has been waiting up to tell her he knows about her surreptitious romance. They quarrel violently, and awaken Bobby who overhears his mother say that she was too young to marry, and his father that perhaps they should never have gotten married at all. At the peak of the quarrel, his mother runs away, saying that she never wants to see her husband again.

In the courtroom, the judge grants a divorce to Bobby's mother, ruling that for six months of the year Bobby will be with his mother, and for the other six months with his father. The judge calls the boy to the stand to make sure that he understands exactly what the ruling means, and Bobby says that he does -- "Mother

and Father are not married any more. I am to be with my father for six months --" he smiles at his father, "and with my mother for six months." Bobby turns and looks at his mother accusingly.

WHITE ANGEL

Warner Brothers 1936
Supervisor: Henry Blanke Director: William Dieterle

622 ft., 17 mins. running time H.S., Coll., Ad.
16 mm. sound

RENTAL: $5.00 for 1 week
$7.00 for 2 weeks $17.00 for 15 weeks
10.00 for 6 weeks 28.00 for 30 weeks

RESUME: At the outbreak of the Crimean War, Florence Nightingale sets out from England with a band of trained nurses, determined to do something for the sick and wounded. From the outset she encounters opposition from Dr. Hunt, head of the Medical Corps in Scutari. He can't think what the world is coming to with women nurses for the soldiers.

Miss Nightingale finds frightful conditions prevailing in the base hospital, and sets herself to clean up the buildings and institute modern, sanitary nursing. Supplies are denied her, red tape is unbelievably complex, and she gets no cooperation from the army personnel. A doctor who tries to help her is sent away to the front. Miss Nightingale asks Dr. Hunt why he opposes her, and he tells her frankly that he is not opposed to her as a person, but he objects to women nurses for the soldiers, they make the men "soft". He admits there is no possibility of any understanding or cooperation between them. He is unalterably opposed to her.

Florence Nightingale carries her work to the front lines, and there meets even stronger opposition. At Dr. Hunt's orders she is refused admittance to the hospital. The Commander-in-Chief hears of her difficulties, and sees that she is given the opportunity to do her work. He asks that a committee of inquiry be sent from England to investigate Dr. Hunt. Upon her return from the front, Florence Nightingale discovers that Dr. Hunt has let a group of untrained women, led by an untrained person take charge. To the committee of inquiry he complains of their inefficiency charging it to Florence Nightingale. The committee learns the truth and Miss Nightingale is made head of the army nursing corps.

The war over, Miss Nightingale returns to England. She is sent for to be honored by the Queen. As she

waits in the anteroom for her audience, she is met by the permanent under-secretary to the War Office - a man who has opposed her all the years she was in the Crimea. He tells her that he opposes her still because she is dangerously progressive. She is undermining the system which he represents. "We cannot afford to experiment," he tells her. And Florence Nightingale replies, "But we cannot afford to wait."

STUDENT DISCUSSION: WHITE ANGEL

(Part of a discussion by high school students in a Chicago private school)

John: Well, to my mind, the last speech there represented the coming in of the new system and the going out of the old. He said it would undermine a system which he represented, which was what he didn't want to happen because it would throw him out, more or less. Another thing that was very dominant was the fact that this one doctor in the base hospital was so prejudiced against women. He held that men were far superior to women.

Mary: It showed the Victorian idea that women are just part of the scenery, the background, and had no sense.

Susan: I think he had some idea, he just felt that it would break down the morale of the army to have women there. He didn't just dislike women.

Leader: Would it have done that? Was that the real issue, whether or not it would break down the morale of the army?

Joe: I think the real issue was that he was afraid to build it up and see the need of these nurses, how much good they were doing.

Paul: It was undermining the present system that was in use, and they were the heads of the system and wouldn't profit by its installation.

Sally: It would take away a great deal of his prestige.

Jean: He was a doctor and he was supposed to be well versed in medicine, and if a nurse came and changed conditions and reduced the death rate, then he would lose some of his prestige.

Jim: Well, this is definitely a parallel to the Pasteur movie, in which the people who represented the old system resented the coming in of the new.

Leader: Only resented it, or did they do more than that?

Jim: Well, they resented it and fought it openly.

Leader: Let's now have a summary of the discussion so far.

Jane: It seems that most new organizations are not accepted for a long time. They always meet with opposition, I think, from the type of man who has stood up for his ideal all along and doesn't want to accept the new regime, as it were, because it would lessen his prestige and he would have to humble himself.

Leader: What problems are we facing today because of this same fear of losing status?

WHITE BANNERS (classroom)

Warner Brothers 1938
Producer: Harry Blanke Director: Edmund Goulding

204 ft., 6 mins. running time H.S., Coll., Ad.
16 mm. sound

RENTAL: $4.50 for 1 week
$6.00 for 2 weeks $12.00 for 15 weeks
8.00 for 6 weeks 20.00 for 30 weeks

RESUME: Professor Ward arrives in front of the school one morning in the midst of a snowball fight. Peter Trimbull, son of the richest man in town, breaks a window. "Will your father take it out of your allowance?" the Professor asks. When Peter says not, Ward decrees that he must pay by staying after school. As he metes out this discipline, somebody's snowball scores a direct hit on his neck. The Professor stalks off undaunted.

In science class that afternoon, Ward's lecture on thermodynamics is not receiving the attention of the whole class. Peter Trimbull and two others are engaged in a cautious wrestling match behind one of the laboratory tables. Without interrupting his lecture, Ward advances down the room far enough to assure himself of the facts, then returns to his desk, still lecturing.

When the boys appear from behind their table, Ward is ready with an invitation that they join him on his platform. Peter dons a false face and sets the class in an uproar. Ward insists that Peter keep the mask on while being quizzed. Ward is still in control of the situation, and his first question stumps Peter. His second question involves original thinking which Peter accomplishes very ably. The Professor comments on this with ungrudging admiration. Nevertheless, for the silly trick of the false face, Peter must chalk his name on the roll of dishonor.

Since the lesson is still in competition with the high spirits of the class, Ward decides to give everybody "one good laugh and get it over with". He himself dons the false face and strikes a pose while the class roars.

Suddenly there is silence. The Professor asks why. He is told that the Dean had come into the room with visitors. The Professor, caught redhanded, considers his position, and turning to the blackboard, writes WARD in large letters on the roll of dishonor. The applause of the students almost drowns out the three o'clock bell. As the class leaves, Ward reminds Trimbull, "Peter, I'll see you after school."

WHITE BANNERS (invention)

Warner Brothers 1938
Producer: Harry Blanke Director: Edmund Goulding

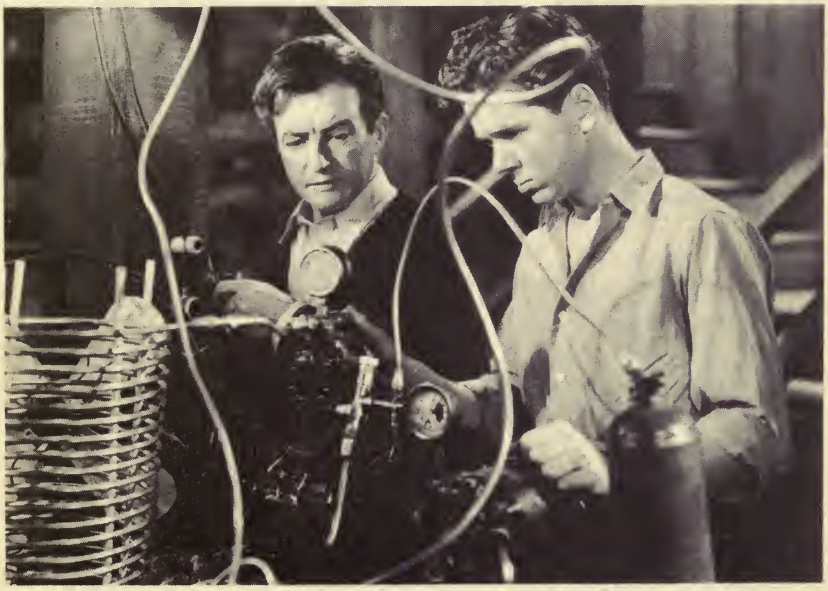
558 ft., 16 mins. running time H.S., Coll., Ad.
16 mm. sound

RENTAL: $5.00 for 1 week
$7.00 for 2 weeks $17.00 for 15 weeks
10.00 for 6 weeks 28.00 for 30 weeks

RESUME: Professor Paul Ward strides into the school grounds one snowy morning just in time to see a snowball crash through a window. He asks the culprit, Peter Trimbull, if his father will charge the window up to his allowance. Confidently Peter says, "No." Mr. Trimbull is the richest man in town, and Peter never forgets it.

In class that afternoon Peter disrupts the lecture with practical jokes. Professor Ward asks Peter up to the platform for questions. Peter answers the Professor's questions correctly, and even brilliantly. The Professor is ungrudgingly pleased at Peter's grasp of the problems involved in refrigeration.

One day in the cellar laboratory of his house, the Professor is intent on his latest invention -- an iceless icebox -- when his young daughter descends on him, hotly indignant that her father has taken Peter Trimbull off the hockey team. "Do you realize that you're punishing the whole school just for one boy?" The Professor tells his daughter that perhaps now the school will think of some way to punish Peter. His housekeeper, standing by, suggests that perhaps punishment is not what Peter needs, perhaps he needs a hobby, or the friendship of an older person. The Professor brings Peter into his laboratory to help him with his experiment. "I have been thinking," says the Professor, "here is a brilliant science student. Why waste his time on useless homework? Why not involve him in my iceless icebox?" They shake hands over plans to collaborate.



From a discussion

John: "We spend so much time fighting over people and trying to get ahead of them. When we work with other people on something we are interested in, well, it helps, but the old habits get in the way."

From the photoplay WHITE BANNERS. Courtesy Warner Brothers

One day Peter is alone in the Professor's laboratory, when Peter Ellis of the town hardware store calls

to deliver a part for the icebox. Peter asks Ellis to wait upstairs while he tries the part. He cannot make it fit, and asks Ellis for help. Ellis takes this opportunity to find out what it is that the Professor is working on. Peter is conscience-stricken because he had promised the Professor never to let anyone see the invention. Ellis assures Peter that he will say nothing about it. The Professor comes home and finds Ellis' lighted cigarette on the table beside the invention. Peter, in a panic, tells the Professor that he is learning to smoke, and denies vehemently that Ellis was down in the laboratory.

The invention is successfuly completed, and a patent is filed. A week later the Professor receives news from the patent bureau that the Ellis brothers filed a patent just before him. The Professor cannot understand. He turns to Peter who is frightened and guilty. Slowly the Professor recalls the cigarette on the work table. Peter, faced with the accusation, admits his lie. The Professor reproaches Peter angrily, telling him that if only he had told the truth the Professor could have filed his patent earlier. Peter cannot look at the Professor for remorse.

WIFE, DOCTOR AND NURSE

20th Century-Fox 1937
Associate Producer: Raymond Griffith Director: Walter Lang.

773 ft., 21 mins. running time Coll., Ad.
16 mm. sound

RENTAL: $5.00 for 1 week
$7.00 for 2 weeks $17.00 for 15 weeks
10.00 for 6 weeks 28.00 for 30 weeks

RESUME: Dr. Judd Lewis, a successful surgeon, depends for his personal happiness upon his wife Ida with whom he is very much in love; and for his professional success upon Miss Stevens, his very attractive nurse. Ida is intelligent in her relationship with Judd, realizing the demands which his professional life make upon him. She does not complain, for instance, when he leaves her in the car to drop into his office for a moment, and finding an emergency call rushes to the hospital, forgetting that his wife is waiting. Ida is somewhat jolted, however, when she finds that the assistant of whom he constantly speaks as "Steve" is not male, but attractive, blonde and female. She invites Miss Stevens to lunch and frankly asks whether she is in love with Judd. Steve admits that the relationship is very important, but assures Ida quite honestly that it is only a work relationship.

After a particularly strenuous stretch of work Steve and Judd relax in the office. Steve is suddenly moved to kiss Judd, and the realization that she is in love with him embarrasses them both. Steve decides she should leave her job. Judd tries in vain to dissuade her from her decision. Ida, when she sees how much Judd depends on Steve, tries to get her to return. Steve tells Ida that since their luncheon together when Ida suggested she might be in love with Judd she has realized she was. Under the circumstances Ida agrees it is better that Steve stay away.

Judd, however, is miserable without Steve. A sudden return to his old high spirits encourages Ida until she learns that Steve has just returned to her old job. Ida accuses Judd of being in love with Steve. She tells him that it is quite impossible for her to accept the fact that another woman is so important to him.

WILD BOYS OF THE ROAD

Warner Brothers 1933
A First National Production Director: William Dieterle

686 ft., 19 mins. running time H.S., Coll., Ad.
16 mm. sound

RENTAL: $5.00 for 1 week
$7.00 for 2 weeks $17.00 for 15 weeks
10.00 for 6 weeks 28.00 for 30 weeks

RESUME: Eddie and Tommy, two young boys in a small American town, become aware that they are a financial drag on their families who are victims of the depression. Eager to help, they try to get jobs, but are as unable to do so as their own parents. Rather than stay and continue to be a burden they decide to take to the road and find work in one of the larger cities. They run off at night, and hop a freight train out of town.

These two boys join an army of young people from every part of the country who are adrift seeking work and security. They go from town to town seeking employment, living as best they can on occasional jobs and handouts. In one city a group of them dig in and make a home for themselves in one of the city dumps. The settlement is well organized and orderly, but the city authorities, feeling that the derelict children are a disgrace to the town, run them out by force.

Finally in New York Tommy gets a job. In order to get together enough money to buy the uniform he is

required to wear, he and his friends beg for money on the streets. Tommy becomes innocently involved in a hold-up, and is taken to court. The judge tells the boy that he must be sent to the reformatory. Tommy breaks down. He says that he will be glad enough to get off the streets and perhaps have enough to eat for a change. But he accuses the judge of condemning him to the reformatory not because he justly belongs there, but because he knows that the judge, just like all the others, wants to get him out of sight so that he can forget him and the problem he represents.

WOMAN AGAINST WOMAN

Metro-Goldwyn-Mayer 1938
Producer: Edward Chodorov Director: Robert B. Sinclair

535 ft., 15 mins. running time H.S., Coll., Ad.
16 mm. sound

RENTAL: $5.00 for 1 week
$7.00 for 2 weeks $17.00 for 15 weeks
10.00 for 6 weeks 28.00 for 30 weeks

RESUME: Maris Kent and Dr. Steve Holland are in love. When he tells Maris that he has a six-year-old daughter by his first wife from whom he has been divorced less than a year, Maris receives the news with some misgivings, but quickly reassures herself and Steve that for them nothing can stand in the way of a happy marriage. Her friends, when the engagement is announced, make Maris uneasy with their warnings. They point out that both Steve and his first wife, Cynthia, were born and raised in the town in which he has his practice, that the town will be socially hostile to Steve's second wife. But Maris, sure of her love for Steve, is undeterred.

When Cynthia Holland gets the wedding announcement, she grasps for the first time the reality of her loss of Steve. She pretends to plan a generous retreat in favor of Steve's new wife, but in fact fixes upon her child Ellen -- "the bond which no one can destroy" -- as the means to hold Steve.

Steve brings Maris to his mother's home, where she gets a cool reception. Mrs. Holland, senior, is devoted to her son's first wife. At their first country club dinner, Steve and Maris run into Cynthia, who immediately makes a bid for public sympathy, by hysterically imploring Maris to make Steve happy, and then leaving ostentatiously. Friends at the club express their determination not to let Steve "stuff his new wife down their throats."

It is inconceivable to Cynthia that she and Maris should be present at the same social functions, yet she is not willing to be the one left out. Maris drops in for lunch at the club one day and finds the social set assembled in full force for a ladies' bridge. Maris has not been invited -- she is being boycotted. The bridge chairman pretends not to have known that the new Mrs. Holland played bridge. "Oh, yes," retorts Maris. "I play bridge, I dance, I eat lunch sometimes. I'm quite normal." She leaves abruptly. Her mother-in-law, roused at last to her defense, protests: "I don't like stupid cruelty; I hope this sort of thing never happens again."

That afternoon, while Steve is showing her the site of their new home, Maris breaks down. "I thought I married you. I married a divorced couple." She suggests a temporary separation. Steve will not hear of this, and reminds her of their love. Maris takes heart again, promising herself not to "let them get away with it."

YOUR UNCLE DUDLEY

20th Century-Fox 1935
Producer: Edward T. Lowe Director: Eugene Forde

140 ft., 4 mins. running time H.S., Coll., Ad.
16 mm. sound

RENTAL: $4.00 for 1 week
$5.00 for 2 weeks $8.00 for 15 weeks
6.00 for 6 weeks 12.00 for 30 weeks

RESUME: Ethel's mother is forcing her to practice her singing. Her mother is interested in having eighteen-year-old Ethel win a $5000 contest so that she and her daughter can go to Europe.

Ethel's friends want her to come out with them for a tennis game. Her mother refuses to let her go. Ethel must continue her practising. "I never interfere with anything Ethel wishes to do," says her mother self-righteously, "but this is one thing in which she must obey my wishes."

STUDENT COMMENTS ON THE VALUE OF THESE FILMS

Elizabeth (12th Grade):

"The most important thing the Moving Picture Experiment has done for me is to shatter all my beliefs in man's inborn qualities. Up to this time I was thoroughly convinced that all man's characteristics were part of his 'human nature'. But now every time I start to dismiss a thing as inborn, I stop and think, and realize that it was only through education and environment that this trait was acquired.

"Then, I had to think all the way through the movie and make myself realize what were the important issues of this selection. I had to pick and choose and select the important points and formulate my ideas into understandable words.

"It gave us all a chance to discuss important problems with actual, visible situations on which to base our conclusions. Seeing them in play form made them a real, human fact, not just an abstract problem....."

Rosamond (12th Grade):

"..... Some of the excerpts were really so very vital that I am sure our emotions went through the experience at the same time. Then to be able to discuss the problem with others your own age who have just had the same experience has unlimited advantages. It makes one realize the different effects the same experience can have on different individuals, that one must respect the relatively different opinions, and one must be consistent with their own. These experiences and discussions helped us to crystallize our own philosophies. Although this process takes years, the movies made quite a dent in my own....."

Henry (12th Grade):

"..... We begin to realize that we must do something because we can't just sit back and see things happen without trying to change the course of their happening. We have discussed the causes of mobs, poverty, lynchings -- we know that they are shortcomings of the society we live in. Why not delve deeper and try to find out how to remedy these things? This by having longer discussions, more research and a more organized group of presentations."

Anne (12th Grade):

"..... They (the films) are the progenitors of discussion, and I belong to a school of thought which

says that there almost never can be too much discussion -- in a schoolroom. Also, the discussion isn't limited to the subject matter of the film, and somehow we always seem to go on to something more vital and important. We never branch out into trivialities. In fact, we never branch out. Our side-tracking always has a logical reason behind it.....

"To me particularly there has been an advantage in tying up the individual problems with greater ones. I have even been a little more interested in the detail of small things than the all-engrossing challenges which are related to them.

"One can almost hear people's minds turning in a discussion following one of the films....."

Louis (12th Grade):

"I think one of the biggest advantages of the moving picture experiment is that it presents actual problems in a practical way. We hear of problems and try to discuss them in class, but the movie gives a definite example. In our last movie about war, the attitude toward war, and the emotional effect of war, we had a definite family, and could discuss them and their actions. Otherwise the problem might have never arisen, and if it did, probably would not have been so clear and the issues so distinct....."

Nancy (12th Grade):

"The movies that we had and discussed this year were very beneficial and constructive in that they made us realize more fully the way various types of people act and live. It gave us a chance (1) to express our ideas concerning the way people act, and (2) to argue and see the points of view of other people of our own age, our classmates who were confronted with the same problems of growing up as we as individuals were. And, finally, at the end of a well-guided discussion we had gained a constructive way in which we might guide our lives if such a situation confronted us. This experiment also taught us to be tolerant, appreciate the other person's point of view, defend our own argument, and try to find a solution to a problem by working with a group. It also was a very interesting way of conducting a class discussion and teaching certain social problems, and was a great way to make people speak extemporaneously and confidently....."

Anthony (12th Grade):

".....The movies of the Commission on Human Relations.... brought out the behavior of all the im-

portant characters from most points of view, and opened up the ideas that other people have reasons for their behavior....."

Gene (12th Grade):

"This experiment has been of most benefit to me and to the class. Through the medium of pictures, the easiest and best way of conveying problems to people, pupils are made to discuss problems that are presented to them for the first time. This has the effect of making the pupil more alert, to be able to speak fluently and with some reasoning behind this speaking. This is the first of the two great benefits derived from this project, that of being able to speak well.

"The second is the ability of being tolerant. Through this discussion one becomes tolerant of other people's viewpoint. This is one of the problems confronting the world today, and if this experiment teaches nothing else it is a very successful project."

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